

Bulletin of  
the Whitney  
Museum of  
American  
Art

1987-88



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945 Madison Avenue at 75th Street  
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### **Telephone**

(212) 570-3600

General information 570-3676

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### **Hours**

Tuesday 1–8, Wednesday–Saturday 11–5,

Sunday 12–6

Closed Monday and national holidays

Admission (as of July 1, 1988)

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Monday–Friday 11–6

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New York, New York 10019

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Stamford, Connecticut 06921

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Winter 1988–89, vol. 10

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**Bulletin of the  
Whitney Museum  
of American Art  
1987–88**

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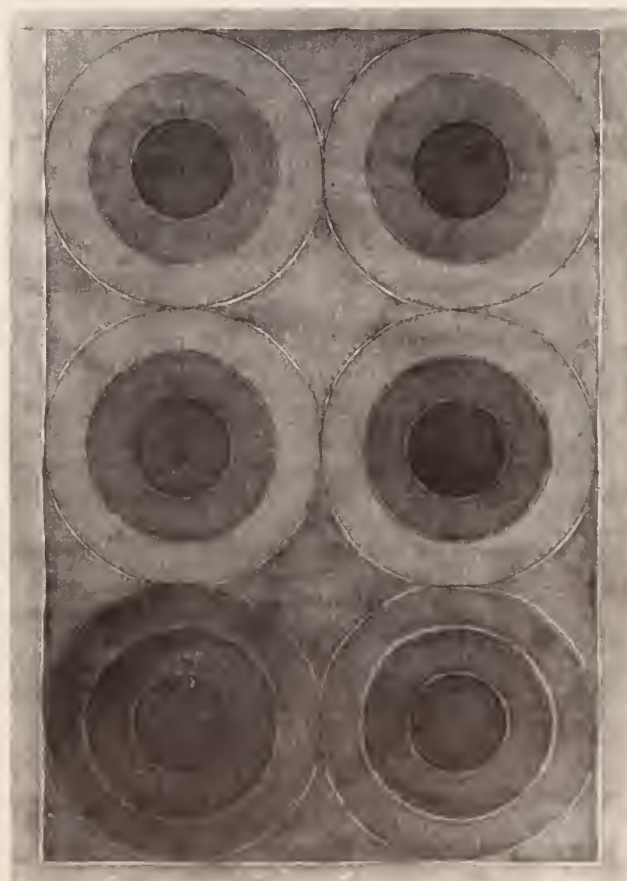
#### Eva Hesse (1936–1970)

Untitled, 1966

*Ink wash on ragboard, 9<sup>11</sup>/<sub>16</sub> × 7 inches  
(24.6 × 17.8 cm)*

*Purchase, with funds from David J. Supino in honor of his parents, Muriel and Renato Supino 87.51*

*This drawing enters the Permanent Collection in the same year as Untitled (Rope Piece), a major sculpture by Hesse. The Whitney Museum has developed a significant collection of drawings by sculptors.*





**Robert Rauschenberg (b. 1925)**

**The Razorback Bunch (Etching V), 1982**

*from the series The Razorback Bunch*

*Color photoetching: sheet and plate,*

*43¼ × 30¼ inches (111.1 × 78.1 cm)*

*Purchase, with funds from The List Purchase Fund 88.29*

*Rauschenberg is well known for his collages, made with objects as varied as clothing, scraps of newspaper, and advertisements. Here, rather than appropriating material from outside sources, Rauschenberg used photographs he had taken. The Whitney Museum has also acquired the fourth etching in this series of seven. The Museum has been collecting Rauschenberg's prints, paintings, and drawings for more than 20 years and will present the first major retrospective of his prints in 1991.*

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# Foreword

William S. Woodside

The outstanding exhibitions, publications, and educational programs illustrated in this *Bulletin* depend on the generosity of many individuals, foundations, corporations, and government agencies. The broadly based support received by the Whitney Museum of American Art enabled us to operate within our budget for the third consecutive year.

In recent years foundations have become an increasingly important source of funding for exhibitions and publications. We extend our thanks to those who sponsored exhibitions and publications last year, including The Bohen Foundation ("Cindy Sherman"), the Lannan Foundation ("Richard Artschwager"), The Luce Fund for Scholarship in American Art ("Charles Demuth"), and the Arthur Ross Foundation, Inc. ("Charles Demuth"). Two corporations also assisted our exhibition program: Hearst Magazines provided funding for advertising "Red Grooms" and The Equitable sponsored "Charles Sheeler." In addition, we are grateful to Emily Fisher Landau, who sponsored "Elizabeth Murray," Douglas Cramer and Jessie and Harold Price, who supported "Richard Artschwager," and Adrian and Robert Mnuchin, who funded "Julian Schnabel." The fund-raising efforts of the Lobby Gallery Associates were so successful last year that the group was able to contribute to "Red Grooms" as well as sponsor three exhibitions in the Lobby Gallery.



The annual Corporate Benefit, which took place in May and was generously underwritten by Hearst Magazines, was our most successful to date, raising \$275,000. We are indebted to Gilbert C. Maurer, a Trustee of the Whitney Museum and President of Hearst Magazines, for serving as Chairman of the Benefit.

One of the highlights of the year was the reopening of the Downtown Branch in its new home at 33 Maiden Lane, funded by a partnership of Park Tower Realty and IBM. The Whitney Museum of American Art, Downtown at Federal Reserve Plaza, will bring American art to new audiences in Lower Manhattan and, like the other three branch museums, is fully funded by its corporate hosts.

Our expansion plans continued to move forward, although the process of securing the required city approvals is a long one. Architect Michael Graves and the Trustees of the Museum are to be commended for their continued enthusiasm and commitment to the project, which I feel certain will succeed.

The year was marred by a great loss for the Museum, the death of Victor Ganz in October. Victor played a vital role in the life of this institution, and his generous spirit, wisdom, and humor will be missed by both Trustees and staff.

We were fortunate to be able to add two outstanding members to the Board of Trustees in June:

**Ana R. Daniel**, First Vice President and Director of International Business Development at Merrill Lynch Capital Markets, has been Co-Chairman of the Development Committee at the Museum since 1983. Prior to joining Merrill Lynch, she was an associate at McKinsey & Company and served for two years as Vice President, Development, at the New York Public Library. She is Treasurer of the New York Landmarks Foundation, a Trustee of Children's Television Workshop, and a member of the Advisory Council of the U.S. China Arts Exchange and The New York Commission on the Status of Women.

**Nancy Brown Wellin**, Vice President of the Brown Foundation, Inc. in Houston, has been a member of the Painting and Sculpture Committee since 1984. She is a trustee of several cultural organizations, including the Archives of American Art, the Skowhegan School of Painting and Sculpture, and the National Trust for Historic Preservation.

The continued strength of the Museum is the result of the hard work of a dedicated and talented staff and Board of Trustees. Working together, they have maintained the high quality of the Museum's programs, expanded the base of support, and improved the financial situation.



## Victor Ganz (1913–1987)

Jasper Johns (b. 1930)

*The Seasons, 1987*

*Series of four etchings, dimensions variable, sheet, approximately 26¼ × 19¼ inches (66.7 × 49.9 cm); plate, approximately*

*19¼ × 12¼ inches (48.9 × 32.2 cm)*

*Purchase, with funds from the friends of*

*Victor W. Ganz in his memory 88.10.1-4*

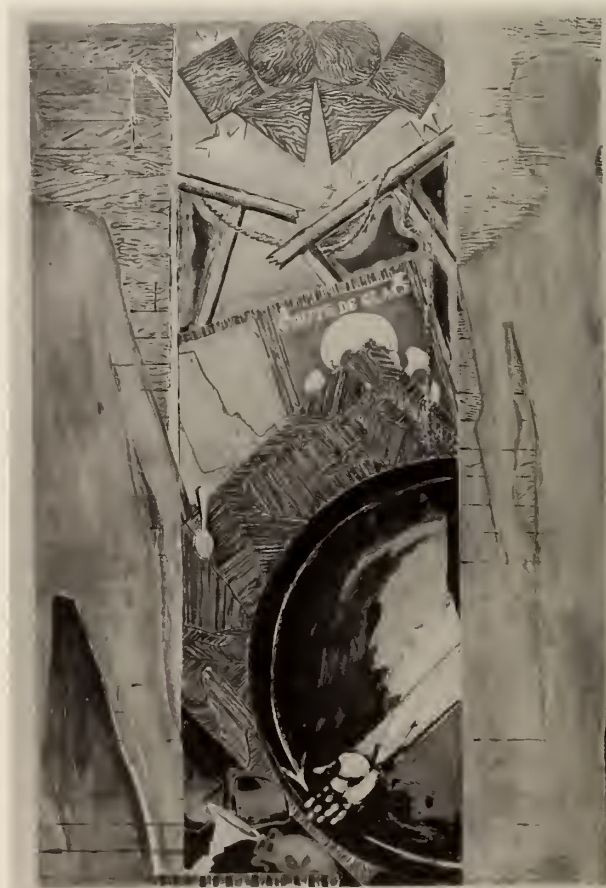
*The Museum was able to acquire the second set in this edition of 73, which was the number the publisher always reserved for Victor Ganz, who was Vice President of the Museum at the time of his death in 1987.*

Victor Ganz was a short, stocky man, with a well-shaped head and a resonant voice; behind large, black-framed spectacles, his eyes were exceptionally alert and, on the many occasions that we shared as Trustees of the Whitney, nearly always merry. It is a commonplace to speak of collectors as having a good “eye”—a gift that Victor had in abundance—but eyes in the plural are also worthy of praise, as being in physical terms extensions of the brain and therefore the means by which we are able to look into people’s minds and pass accurate judgment on them. What shone out of Victor’s eyes was high intelligence and an eagerness to be in affectionate contact with his fellow human beings. He and Sally Ganz were accustomed to speak their minds, openly and with humor but also, where need be, with compassion. The number of distinguished collectors is very large; the number of distinguished *lovable* collectors is, shall we say, comparatively small, and Victor and Sally have been notable among them.

Victor contributed to the Whitney in many capacities. His advice was welcomed because he possessed a rare mingling of aesthetic discrimination and common sense. He was a successful figure in the world of business and a successful frequenter of the world of art; being at ease with artists and in sympathy with their needs, and being no less at ease with and in sympathy with the needs of the curatorial and executive staffs of the Whitney, he was



Summer



Fall



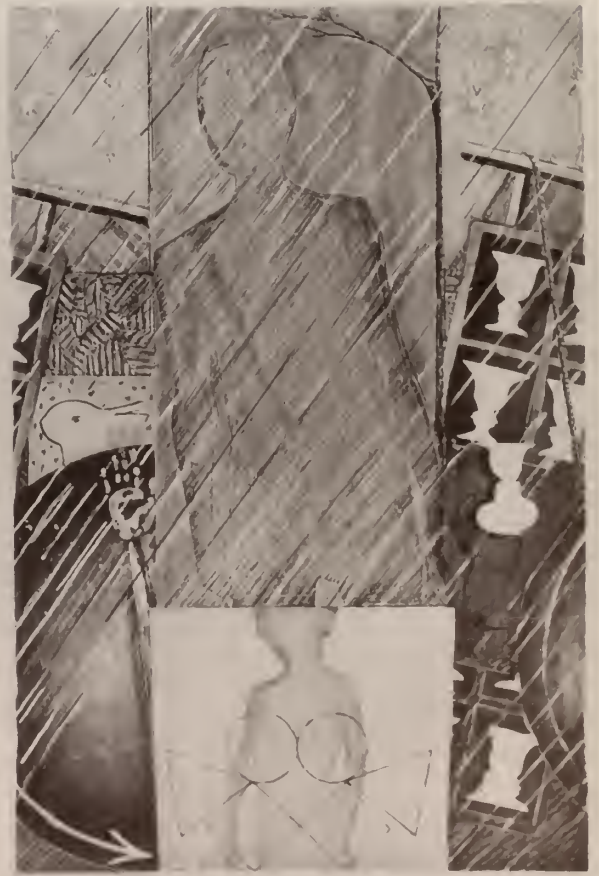
constantly being sought out, both formally and informally, to serve as a bridge between differing views of the possible; before a decision had to be made, many of us would ask of a colleague, sotto voce, “What does Victor think?” Speaking for myself, whenever it happened that what I thought coincided with what Victor thought, I felt a sense not merely of fiduciary reassurance but of something like a schoolboy’s delight—I felt that I had, in effect, passed a secret test of considerable importance and that I might yet win, on graduation day, a prize for improvement.

Among the committees on which Victor and I served, the Building Committee might well have struck an outsider as being the most vexatious; again and again, the committee has been confronted by difficulties having to do not with the excellence of Michael Graves’ proposed designs but with one or another of the innumerable hurdles that must be cleared by anybody attempting to alter the physical fabric of New York City. No matter how irritating the circumstances, Victor remained calm and cheerful; his confidence became our confidence, and it is not too much to say that in the work of that committee, and in the work of the Whitney in general, Victor’s strong voice will go on being heard, his calm cheerfulness will continue to steady our hands and lighten our hearts.

Brendan Gill



Winter



Spring



*Louise Nevelson with Tom Armstrong,  
Director, Whitney Museum, at a reception for  
Corporate Members, November 8, 1978.*

# Introduction

Tom Armstrong

This Bulletin summarizes the programs, activities, and financial records of the Whitney Museum of American Art for the fiscal year 1987-88. It is my pleasure to report that for the second consecutive year we have had a modest operating surplus. This is the result of an extraordinary level of patronage for all aspects of our activities and good business practices by the staff under the guidance of Jennifer Russell, Associate Director, and Michael Wolfe, Chief Financial Officer. Through the Trustees and the Development Office we have established a remarkably loyal group of patrons who annually contribute more than two-thirds of our budget. The staff and I were extremely gratified by the exhibitions we were able to present to the public and by the works of art we acquired for the Permanent Collection. Outstanding acquisitions, most notably *Tango* by Elie Nadelman, are described in brief essays by the curators.

Although the business of the Whitney Museum leads me increasingly away from activities directly related to art, my greatest reward continues to be my personal association with living artists. One of the most delightful, challenging, and stimulating experiences in my career was my friendship with Louise Nevelson. At first Louise was totally mysterious to me, but as her spontaneity overcame my reserve, we became friends. She very quickly established an affectionate rapport with my wife through their mutual enjoyment in criticizing my foibles, and the two of them were very much amused by the antics of the art world, which they enjoyed watching with similar detachment. Louise could travel in any company, and whenever I asked her to help the Whitney Museum, she was extremely generous in allowing herself to be involved in all kinds of adventures. In turn, it was our honor to continue the commitment to her and her work established at the Museum by Howard and Jean Lipman, Jack Gordon, and Jack Baur. The following statement was prepared by Richard Marshall, Curator, and appeared in the galleries of the Museum as a memorial tribute at the time of Louise's death in April 1988:

*The Whitney Museum has valued a long and close association with Louise Nevelson. In 1956, it was the first museum to purchase a work by Nevelson for its Permanent Collection. In addition, the Whitney Museum organized her first major museum retrospective in 1967, held a second exhibition of her work in 1970, and presented an exhibition of her important environmental wall sculptures in 1980. The Museum owns more than forty works in all media, representing Nevelson's entire career.*

Although the photographs and facts presented in this Bulletin tell our story in detail, there are certain aspects of our operations that I feel should be highlighted. In 1988 Barbara Haskell was awarded the Henry Allen Moe Prize for catalogues of distinction in the arts for her catalogue of the "Charles Demuth" exhibition. The selection committee also recognized the often overlooked contribution of our outstanding Publications Department, headed by Doris Palca, by citing the publication "for its excellent integration of design and content in a comprehensive, scholarly, and readable account of the artist's life and work. Its superior quality is evident in all aspects of its layout, in quality and choice of illustrations, and in text and documentation."

Each year it is my pleasure to emphasize in this Bulletin the work of one department in the Museum. The Film and Video Department offers the most extensive museum exhibition program devoted to the work of independent



media artists. Since its founding in 1970, the department has presented and interpreted the outstanding achievements of film and video artists working outside the mainstream of commercial entertainment cinema and broadcast television. It is the special accomplishment of these artists and their relationship to the other arts of painting, sculpture, photography, dance, and music that has been the curatorial focus of the department's exhibitions and related lectures and conferences.

The New American Film and Video Series is singularly distinguished among museum programs in that it provides the most comprehensive representation of the range and diversity of styles and forms that distinguish the media arts, including narrative, documentary, avant-garde, image processing, and animation. In more than 368 exhibitions representing 636 artists, the Film and Video Department has presented short and feature-length works and the "expanded forms" of film, video, and audio as installation and sculpture. Exhibition highlights include "Nam June Paik" (1982), the first museum retrospective of a video artist; "Re-Visions: Projects and Proposals in Film and Video" (1979); "Disney Animations and Animators" (1981), the most comprehensive museum exhibition devoted to the classical period of Disney studio animation; and "The Films of Andy Warhol" (1988), the first retrospective devoted to Warhol's contribution to the art of film. Film and video have also been a regular part of Biennial exhibitions since 1975.



The Film and Video Department invites leading scholars to present their research and organize exhibitions. Among these programs have been “Recoding Blackness: The Visual Rhetoric of Black Independent Film” (1985), selected by James Snead of the University of Pittsburgh, and “The Black Woman Independent: Representing Race and Gender” (1987), organized by Valerie Smith of Princeton University. The department’s exhibitions have also traveled nationally and internationally, among them, “New American Video Art: A Historical Survey, 1967–1980,” sponsored by the National Committee, and the film and video selections from the Biennials, which have traveled under the auspices of the American Federation of the Arts.

The Film and Video Department is a leading national resource for the historical, critical, and theoretical interpretation of the media arts. In addition to its study collection of program notes and related documentation, the department has organized a number of important conferences including “Researches and Investigations into Film: Its Origins and the Avant-Garde” (1979) and “Representations: The Documentary Film” (1981). The department was selected as a site for the Rockefeller Foundation’s Fellowship in the Humanities program, which awards research grants to postdoctoral scholars pursuing writing and research in film and video art. Among the scholars who have been in residence at the Museum are Clyde Taylor (Tufts University), Dana Polan (University of Pittsburgh), Margaret Morse (University of Southern California), and Paul Arthur (New York University).

John G. Hanhardt, Curator, Film and Video, joined the Museum in 1974 and directs the New American Film and Video Series. He has lectured and written extensively on film and video art and edited a book on the media arts entitled *Video Culture: A Critical Investigation*. John has also taught at a number of colleges and universities including Harvard University, Williams College, and Middlebury College. Among his outside activities, he has been a consultant to the National Endowment for the Arts, New York State Council on the Arts, Rockefeller Foundation, and New York Department of Cultural Affairs and a Trustee of the MacDowell Colony.

Lucinda Furlong, Assistant Curator, Film and Video, came to the Museum in 1984. In addition to coordinating the New American Film and Video Series, Lucinda has organized a number of exhibitions, including “Social Engagement: Women’s Video in the ’80s” (1987). Recipient of a New York State Council on the Arts grant in 1982, Lucinda is currently president of the Media Alliance of the State of New York.

The professionalism and accomplishments of the Film and Video Department represent only one of the many features of the Whitney Museum which make it the outstanding museum devoted to American art. This stature is the result of a staff that works hard as a team and a generous and loyal Board of Trustees that has faith in us.

**David Salle (b. 1952)**  
Sextant in Dogtown, 1987  
Oil and acrylic on canvas, 96 $\frac{1}{16}$  × 126 $\frac{3}{4}$   
inches (244.3 × 320.7 cm)  
Purchase, with funds from the Painting and  
Sculpture Committee 88.8

*A mid-career survey of David Salle’s paintings was shown at the Whitney Museum in 1987. His work was also included in the 1983 and 1985 Biennial Exhibitions.*





# Acquisition Essays

## *Tango*, c. 1919

Elie Nadelman (1882–1946)

*Painted cherry wood and gesso, three units,  
35 $\frac{7}{8}$  × 26 × 13 $\frac{7}{8}$  inches (91.1 × 66 ×  
35.2 cm) overall  
Purchase, with funds from the Mr. and Mrs.  
Arthur G. Altschul Purchase Fund, the Joan  
and Lester Avnet Purchase Fund, the Edgar  
William and Bernice Chrysler Garbisch  
Purchase Fund, the Mrs. Robert C. Graham  
Purchase Fund in honor of John I.H. Baur,  
the Mrs. Percy Uris Purchase Fund, and the  
Henry Schnakenberg Purchase Fund in honor  
of Juliana Force 88.1a–c*

In Elie Nadelman's spirited *Tango*, the studied yet passionate rhythms of the Argentine dance provide the pattern and the pretext for the ritualized flirtation of an American couple of the Jazz Age. It is a work whose every contour strives for controlled elegance and whose surface is enlivened by the ruddy warmth and smooth-grained tones of cherry wood lightly and deftly touched by washes of white gesso and pale blue pigment. *Tango* is at once a very contemporary work that reveals the wit and sophistication of a pleasure-loving, exuberant period in America even as it evokes the abstract elegance of early modernist sculpture. Yet it also brings to mind the cool, analytical classicism of Greco-Roman sculpture and the hand-wrought, smoothed contours of American folk art. Elie Nadelman touched all of these worlds and more in his fascinating, turbulent career as a sculptor. In masterworks such as *Tango*, he channeled the driving force of his own personality into images caught and held in an abstracted moment in time, within fluid contours and perfected forms that register as a single unified image in the mind's eye.

Born in Warsaw in 1882, Nadelman studied at the Warsaw Art Academy. In 1904, he left for Munich. After six months studying the great collections of Greco-Roman art at the Glyptothek, he went to Paris, where his romantic engagement with antique sculpture continued at the Louvre. Nadelman stayed in Paris until the beginning of World War I. During this productive decade, he made drawings after Michelangelo sculptures in the Louvre, investigated the entire career of Rodin, and showed a lively, idiosyncratic interest in the work of eighteenth-century French sculptors such as Clodion, Girardon, Houdon, and others generally out of favor with his own generation of early modernists. A 1905 retrospective exhibition of Georges Seurat's paintings proved to be a potent influence in Nadelman's quest to unify the transitory and the permanent, to create art that was, like the classical sculpture he so admired, both contemporary and timeless in form and content.

From 1905 to 1907, Nadelman's work appeared in the important annual exhibitions called the Salons d'Automne, attracting the favorable interest of collectors Leo and Gertrude Stein and the praise of poet and critic Guillaume Apollinaire. Nadelman met Brancusi, Matisse, Picasso, and virtually every other important innovator working in Paris; indeed, he was regarded as one of them and played a central role in the Parisian art world of the period. In 1908, Leo Stein brought his friend Picasso to Nadelman's studio to see a plaster head of a man with strongly faceted, curvilinear contours, which Nadelman had just completed. It is known that Nadelman's rigorously abstracted plaster head (now destroyed) served as a catalyst to Picasso's thinking when he created his well-known *Head of a Woman* in 1909.

Nadelman, however, considered Cubism to be a disruptive and fragmented style, unlike his own more classical and coherent vision. In his desire to carry forward aspects of the Greco-Roman tradition while addressing the form and spirit of his own age, he chose to create a complex blend of elements. The single constant was curvilinear form, which he believed generated fluidity and wholeness. Indeed, the elegant curves of Nadelman's art stand in clear contrast to the broken, faceted contours and volumes of Cubism. In 1910,

Nadelman published a brief essay in the seminal American journal *Camera Work*, in which he made his principle clear:

*I employ no other line than the curve, which possesses freshness and force. I compose these curves so as to bring them in accord or in opposition to one another. In that way I obtain the life of form, i.e., harmony. . . . The subject of any work of art is for me nothing but a pretext for creating significant form.*

At the outbreak of World War I, Nadelman came to New York with the assistance of American collector and businesswoman Helena Rubinstein, who in 1911 had purchased the entire contents of his one-man show at the Paterson Gallery in London. In New York, Nadelman showed his work late in 1915 at Alfred Stieglitz's Little Galleries of the Photo-Secession, familiarly known as 291; in 1917, he had a highly successful one-man show at the Scott and Fowles Gallery. His future seemed assured, and he received many commissions for portrait busts and decorative pieces, while American and European collectors continued to buy his serious work.

It is at this point in Nadelman's career that we encounter the first studies for *Tango*. Many of them are drawings of ancient Greco-Roman dancers, contemporary acrobats, vaudevillians, and ballroom dancers—all part of his search for a precise balance between an enduring beauty of form and spontaneity or contemporaneity. Film star Rudolph Valentino had been popularizing the Argentine tango in America, and it became a frequently performed ballroom dance in the years just before and after World War I. Nadelman's own life as a bon vivant, an enthusiast of theater and café society, put him in touch with the intricate rhythms and subtle erotic nuances of the popular dance forms of his time.

Like Seurat, who patiently composed and repositioned contemporaneous figures in a grand classicizing style to achieve a more monumental vision of modern life, Nadelman has abstracted the body contours, gestures, and costumes of his couple according to his artistic principle of opposing and reciprocal curves. The tango itself is an abstracted yet passionate dance wonderfully suited to Nadelman's aestheticized romantic vision, which he expressed in the warmly flirtatious expressions of his elegant dancers.

A painted plaster version of *Tango*, made in 1917 (now destroyed), preceded two more carefully crafted adaptations in cherry wood, one the Whitney Museum's sculpture, the other in a private collection. The latter positions the figures farther apart, looking away from each other rather than dancing face to face. Several of Nadelman's plaster figures from contemporary life, probably including the 1917 *Tango*, were shown at the war charity exhibition "Allies of Sculpture," held in New York late in 1917. One of them, a seated figure of an ample dowager, offended certain women members of the exhibition committee, who felt that they were being satirized. Many in the general audience were also disturbed by the lifelike yet caricatural style of Nadelman's figures, by his ability to record telling observations about contemporary mannerisms and fashions. As a result, his work was relegated to an obscure corner of the gallery. But Gertrude Vanderbilt Whitney, herself a member of the exhibition committee, would have none of this. She ordered the sculptures brought back to a central area of the hall and asked that apologies be made; they were.



Nadelman's remarkably complex aesthetic also drew on the abstractness and simplification of form in American folk sculpture. He and his wife assembled a vast and historically significant collection of American folk art between the years 1923 and 1928. It encompassed ships' figureheads, carved commemorative figures, toys, weathervanes, and a host of other objects both aesthetic and utilitarian. Perhaps in the world of the folk artist Nadelman came closest to the continuity he tried to achieve between the traditions of the past and the emotional life of the present. He admired the patient, focused craftsmanship displayed in these objects and found in them many of the formal qualities sought by early twentieth-century modernists. And when we look at the smooth but unpolished wood surfaces of *Tango*, where the nature, grain, and color of the wood is allowed its full expression, we recall the work of countless earlier craftsmen who delighted in its inherent physical properties.

The graceful world Nadelman loved was not to last. The Nadelmans suffered severe losses in the stock market crash of 1929. Their grand New York town house had to be sold and, subsequently, their country estate in Riverdale, New York. They were forced to retire to a smaller Riverdale home. In the mid-1930s, they had to sell their folk art collection; the bulk of it, almost 15,000 items, went to The New-York Historical Society in 1937.

With the reversal of his economic fortunes, Nadelman's desire for a public role as an artist also seemed to diminish. He did, however, continue to work quite consistently and diligently in his studio, primarily on small ceramic figures cast from molds and issued in large editions. Later, when even his kiln and studio were sold, he cast numerous small, soft-edged figures in plaster. These virtually filled his studio in Riverdale at the time of his death in 1946, lying on tables next to unsold sculptures, including many major works, among them at least one of the cherry wood versions of *Tango*.

The Whitney Museum's *Tango*, owned for many years by the art and dance critic Lincoln Kirstein, is a spirited dance of life which speaks of the elegant postwar era in which it was made. Yet it is also subtly interwoven with layers of history and implicit reflections upon the passing of time. But most of all, it embodies Nadelman's commitment to the spiritual value of beauty and gaiety. His classical calm was but the outward mask of the passionate artist, connoisseur, and lover of all that is pleasurable in life.

Susan C. Larsen  
*Curator, Permanent Collection*



***Untitled (Rope Piece),***  
**1969**

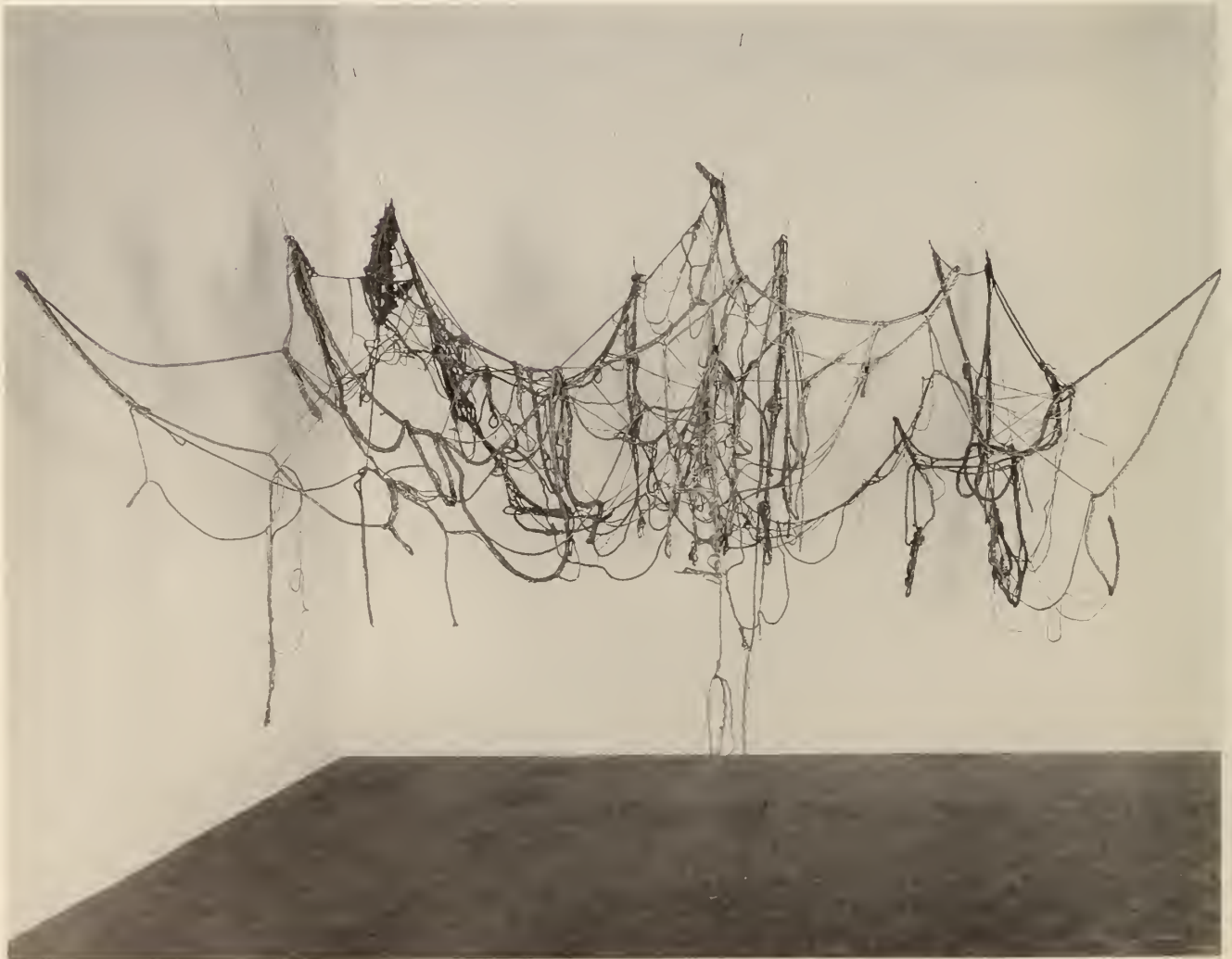
**Eva Hesse (1936–1970)**

*Latex over rope, string and wire, two units,  
dimensions variable*

*Purchase, with funds from the Mrs. Percy  
Uris Purchase Fund and the Painting and  
Sculpture Committee 88.17a–b*

In Eva Hesse's short yet productive life, she became a preeminent figure in contemporary American art and a pivotal artist in an important shift that took place in sculpture in the late 1960s. At that time, a number of artists began to explore alternatives to the rigorous formal and intellectual concerns of Minimalism (as exemplified by the work of Carl Andre, Donald Judd, and Sol LeWitt) by experimenting with new forms and materials that infused sculpture with a personalized geometry and gesture. Eva Hesse, born in Hamburg in 1936, is part of a group of artists, which also includes Bruce Nauman, Richard Serra, Robert Smithson, and Richard Tuttle, who forged this new sensibility in sculpture. Among them, Hesse in particular developed sculptural forms and techniques that emphasized the process and materials of their making and encouraged referential allusions to things outside the sculptural object itself.

At age three, Eva Hesse fled Nazi Germany with her parents and sister, finally settling in New York and eventually receiving United States citizenship. She attended Pratt Institute and Cooper Union and received a B.F.A. from Yale University (1959). In 1964–65, she lived and traveled in Germany for more than a year, researching her family history and making drawings and collaged reliefs, which were exhibited at the Düsseldorf Kunsthalle. In 1965, she returned to New York and for the next four years pursued her artistic career with a determined fervor, producing an extremely inventive, rich, and vital



body of work with a variety of materials, including rubber tubing, cloth, cord, resins, fiberglass, and latex. In April 1969, Hesse underwent the first of three futile operations to remove a brain tumor; she died in New York in May 1970, at age thirty-four.

*Untitled (Rope Piece)* of 1969 is one of Hesse's last sculptures. It consists of strands of rope that have been knotted and tangled, then dipped in liquid latex and attached to wires that hang from a number of locations on the ceiling and side walls. The latex-coated rope remains flexible and pliable, allowing the configuration of the sculpture to vary each time it is installed, depending on factors such as available space and wall or ceiling height. The sculpture does not have a fixed, rigid form; it speaks, rather, of its own organic presence. A web of energized, chaotic lines is suspended in space, draping and dripping, simultaneously dense and spare, weighty and airy. *Untitled* is one of Hesse's loosest and most gestural works, and it fully realizes her characteristic use of line and string, which she first introduced in the early 1960s.

Hesse sought to distance her work from the hard-edged, machined, and emotionally reserved objects of the Minimalists, yet retain and adapt their characteristic serialization, repetition, and monochromatic surfaces. *Sans II* (1968), also in the Whitney Museum's Permanent Collection, typifies Hesse's earlier structured configuration of repeated rows of traylike rectangles, cast in rigid fiberglass. However, a more emotional, freer, random quality always underlies Hesse's work, and *Untitled* reveals a greater abandonment to spontaneity. "I am interested," she commented, "in finding out through working on the piece some of the potential and not the preconceived. I want to allow myself to get involved in what is happening and what can happen and be completely free to let that go and change." Speculating on how to proceed with the unstructured quality seen in *Untitled*, she noted that "when it's completed its order could be chaos. Chaos can be structured as non-chaos. That we know from Jackson Pollock."

Unfortunately, Hesse did not live to re-install the ordered chaos of *Untitled* in an exhibition. The sculpture has been exhibited numerous times in this country and abroad, most recently in "Vital Signs: Organic Abstraction from the Permanent Collection" at the Whitney Museum in 1988. The piece is often installed by Hesse's friends and assistants, who are most familiar with her work, and always takes on a new sense of placement and new balance of action and repose. *Untitled* was previously in the collection of Mr. and Mrs. Victor W. Ganz and was purchased from the estate of Victor Ganz after his death in 1987. Victor and Sally Ganz were the most committed proponents of Hesse's work and maintained the largest and finest collection of her sculpture in the world. In addition, Victor Ganz was a Vice President of the Board of Trustees of the Whitney Museum and member of all three of the Museum's acquisitions committees—Painting and Sculpture, Drawings, and Prints. *Untitled* is a significant addition to the Permanent Collection; it not only expands the Museum's representation of Hesse but serves as a lasting reminder of Victor Ganz's commitment to her work.

Richard Marshall  
*Curator*

## Five Towers, 1986

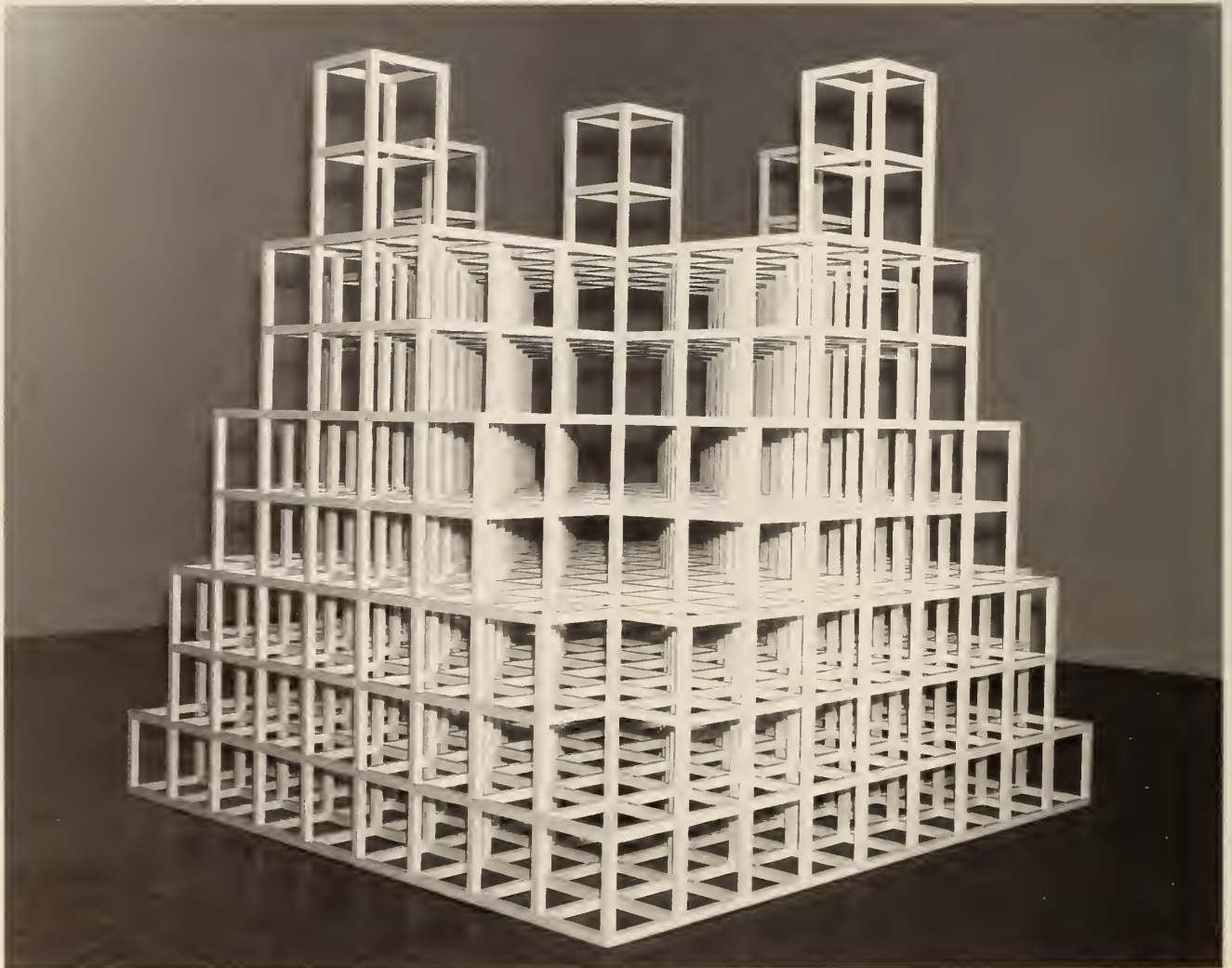
Sol LeWitt (b. 1928)

*Painted wood, eight units,  $86\frac{1}{16} \times 86\frac{1}{16} \times 86\frac{1}{16}$  inches ( $219.9 \times 219.9 \times 219.9$  cm) overall*

*Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, the John I. H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, the Sondra and Charles Gilman, Jr., Foundation, The List Purchase Fund, and the Painting and Sculpture Committee 88.7a-h*

Born in Hartford, Connecticut, in 1928, Sol LeWitt earned a B.F.A. from Syracuse University in 1949. After moving to New York, he attended the School of Visual Arts, eventually working as a graphic artist for *Seventeen* magazine and in an architect's office. Influenced by Bauhaus and Constructivist ideas, he began to make wall reliefs in 1964 and showed the first of his open cubic structures the following year.

By the early 1960s the real and imagined excesses of Abstract Expressionism had spawned many reactions, Pop Art and Minimalism foremost among them. Pop's parodistic transformation of banal commercial imagery irreparably deflated the self-centered revelations of the New York School painters, while the Minimalists further assaulted the formal conventions of sculpture and, to a lesser degree, painting. Through the elimination of the base and the use of unadorned materials constructed in simple geometric shapes, Minimalist sculptors sought to purge their art of associative connotations. Working with serialized form and from rational motives, they made enormous theoretical claims for their radical work. Their critique assumed its most intellectual form in the hands of the Conceptualists, who transformed the motivating idea of the art object into the artwork itself.





By virtue of age and aesthetic inclination, Sol LeWitt is among the principal figures of Minimalism. Yet his remarkably consistent sculpture and large-scale drawings form a bridge between the craftsmanship and physicality of such Minimalists as Donald Judd and the linguistically generated oeuvre of such Conceptualists as Joseph Kosuth. Since its first appearance in 1964–65, LeWitt's work has manifested a highly accessible logic (often announced in its titles), while continually demonstrating the permutable condition of his governing concepts.

LeWitt's structures are most often cubes—at once one of the most universally understood and psychologically redolent geometric forms. Early cubes, like *Untitled Cube (6)* (1968), also in the Whitney Museum's Permanent Collection, employ the white-painted open grid that would occupy the artist for the next twenty years. In this work a gridded base supports the cube, thereby joining the two- and three-dimensional models of LeWitt's organizational concepts.

*Five Towers* (1986), one of the last of LeWitt's large cubes, is an impressive demonstration of his formal consistency and, in scale and complexity, a monument within his sculptural production. Slightly larger than 7 feet in each of its three dimensions, *Five Towers* is composed of 29-inch open cubes stacked atop one another. The bottom layer is made up of nine such modules on each side; the number diminishes as the sculpture rises until it reaches the three by three-unit cross that comprises the top layer. One axis of this cross supports three double-stacked modular towers, while a single tower is situated at either end of the bisector. The many modular divisions, articulated as a stark white grid, inhibit the immediate comprehension of the work as a whole, suggesting instead a series of infinite, partial readings. Yet the grid system itself invites the viewer's search for order. What appears, frontally, to be a stack of white cubes with three cubical protuberances at top reveals itself instead to be a ziggurat configuration crowned by five cubical parapets or "towers." In both the still and animated readings of the work, LeWitt exploits the optical force of the white, three dimensional pattern. The size of *Five Towers* especially reinforces this optical aspect of the artist's oeuvre.

Perhaps more than any of his peers, LeWitt has admitted to, even celebrated, the unexpected visual force of his ideas. As he noted in "Paragraphs on Conceptual Art" (1967): "Conceptual art is not necessarily logical. Some ideas are logical in conception and illogical perceptually. . . . Ideas are discovered by intuition." With disarming candor, LeWitt has repeatedly declared the formal rationale of his art while presenting so strong an iconic demonstration of its determining concepts that the eye overtakes the mind.

Richard Armstrong  
*Associate Curator*







## *Battle of the Lights, 1956*

**Mark Tobey (1890–1976)**

*Gouache and tempera on paper, 43½ × 35½ inches (110.49 × 90.17 cm) (sight)*  
*Promised gift of Lydia Winston Malbin in honor of Walter Fillin P.2.87*

Mark Tobey's calligraphic vocabulary of white lines was already well established by the late 1930s. Although small in scale and executed primarily in tempera and watercolor, these "white writing" paintings anticipated Jackson Pollock's all-over, graphic style. Yet, despite these historical credentials, Tobey's work has received greater recognition in Europe than in this country. In 1958 he was the first American artist since Whistler to win the grand prize at the Venice Biennale, and in 1961 he was the first living American artist to be given a retrospective at the Louvre. In contrast, America has always regarded Tobey as somewhat tangential to the artistic mainstream—an attitude he inadvertently encouraged by living outside New York, first in Seattle and, after 1960, in Basel, Switzerland. Although his work was stylistically linked with Abstract Expressionism, he eschewed gestural brushwork and primitive myths and symbols. Moreover, in an era that hailed the heroic and the totemic, the small scale of Tobey's work—necessitated by the tempera medium he favored—made his achievements difficult to assess. And, finally, his optimistic belief in the oneness of mankind seemed alien to a generation absorbed with the vulnerability of man and man's tragic condition.

The religious credo that guided Tobey's life and art was that of the Baha'i faith, to which he converted in 1918. The universalism of the Baha'i credo—"we are all the waves of one sea," as Tobey put it—stimulated his sense of the dynamic unity of all things. But unlike most American artists, who found such unifying interrelations in nature, Tobey was preoccupied with mankind. He thus painted almost no landscapes; instead, his subject was the city, which he perceived as a microcosm of unity within diversity. In the city's dynamic union of disparate elements, he saw a metaphor for the oneness that characterized man's relationship to the universe.

Only occasionally did Tobey depict individual figures. His usual point of departure was the dense throng caught in the frenetic rhythms of the modern city: "Lights, threading traffic, the river of humanity chartered and flowing through and around its self-imposed limitations not unlike chlorophyll flowing through the canals in a leaf." Tobey's humanism bore no relation to the figurative tradition of the Ashcan painters at the turn of the century or their nominal progeny, the American Scene painters. His approach more closely resembled that of early American modernists such as Joseph Stella, Max Weber, and John Marin, who likewise appropriated the linear, fragmented vocabulary of Cubism to depict the dynamism and restless pulse of city life—the vital forces and interacting energies of its buildings, cars, and lights.

Tobey's choice of line as the vehicle through which to express the exhilaration and movement of a metropolis derived from Oriental calligraphy, to which he was introduced soon after his move to Seattle in 1925. His understanding and appreciation for what he called the "calligraphic impulse" was later reinforced during a trip to the Orient in 1934 with the ceramicist Bernard Leach. By the fall of 1935, in a painting entitled *Broadway Norm*, Tobey had begun to express abstracted movement by means of a network of white lines. Thereafter his compositions were generated entirely by line. By layering webs of calligraphy, he evoked compressed layers of time and place—a pictorial analogue to the simultaneity of lives and events in the modern world.

Because line took precedence over color as the generator of composition as well as the carrier of content and mood, Tobey's palette is muted. He limited each picture to different values of one overall tonality in order to avoid anything that detracted from line. His almost uniformly white lines, layered on dark grounds, took on the associations white has long had with light and spiritual illumination. For Tobey, light—as described by the color white—was the “unifying idea which flows through the compartmented units of life.”

Tobey's city paintings from the 1930s and 1940s incorporated representational imagery in all-over compositions. Ultimately, his conviction that universal oneness demanded a more thoroughgoing abstraction led him to eliminate such imagery. Nevertheless, the decision was difficult, and his paintings up until the late 1940s alternate between representation and abstraction. By 1950, however, Tobey was creating compositions in which abstract line assumed the full burden of expression.

*Battle of the Lights*, painted in 1956, is a preeminent example of the freedom and vitality of Tobey's mature abstract work. As with other paintings from that year, it is larger in scale than most of his oeuvre. All traces of references to specific cities give way to an expression of pure movement unrelated to time or fixed location. The disintegration of forms in *Battle of the Lights* conveys a world whose forces and elements are in a constant state of flux. Tobey decentralized his composition by entirely filling the surface with an active, calligraphic homogeneity that gives each surface area an equivalent visual impact—and thus defeats conventional spatial perspective. In its place is an unbounded space filled with shallow “pockets” of depth, as Tobey called them. The resulting interpenetration of solid and void endows the surface with a breathing, organic vitality.

The Whitney Museum of American Art has long recognized the compelling qualities of Tobey's achievement. During the early 1950s, it acquired three of Tobey's works—*Odalisque* (1927), *Salé* (1943), and *Universal Field* (1949). With the addition of *New Life (Resurrection)* (1957), in 1959, the Museum expanded its representation of Tobey's career. *Battle of the Lights* brings to the Permanent Collection one of the artist's largest and most fully expressed expositions on the theme of universal oneness. As if light and energy had been released from their ties to concrete matter, the painting speaks of a world beyond the limits of space and time—a world unhindered by individual differentiation and radiating with the cosmic unity of mankind.

Barbara Haskell  
*Curator*

**R.M. Fischer (b. 1947)**

**Desk Set, 1987–88**

*Aluminum, cast iron, steel, brass, and electric lights, 59 7/8 × 48 1/8 × 32 7/8 inches*

*(152.4 × 122.3 × 83.5 cm)*

*Purchase, with funds from the Mrs. Percy U'ris Purchase Fund 88.33*

*Fischer's art, which often draws upon Constructivist and Dadaist traditions, transcends the boundaries between sculpture and furniture. Too large to be useful as a desk set, yet functional in that the lamp and the pens work, Desk Set is typical of the humorous contradictions created by Fischer. The Whitney Museum presented a one-artist exhibition of his work in 1984. He was also represented in "High Styles: Twentieth-Century American Design" and the 1983 and 1987 Biennial Exhibitions.*





# Exhibitions

## Alternate Routes: Through the Permanent Collection

July 3–August 30, 1987

This exhibition was designed by the Public Education Department to provide visitors with different approaches to “20th-Century American Art: Highlights of the Permanent Collection” on the third floor. Paintings and sculptures by Carl Andre, Larry Bell, Jonathan Borofsky, Alexander Calder, Dan Flavin, Franz Kline, and Richard Serra were installed in the Lobby Gallery to illustrate dramatically twentieth-century artists’ changing concepts of space, light, and motion. These themes were further investigated in a free brochure that offered visitors a guide to three separate tours of the third-floor exhibition. Lobby Gallery.

## Cindy Sherman

July 10–October 4, 1987

Eighty-four photographs by Cindy Sherman surveyed her career, from the 1977–80 series of black-and-white Untitled Film Stills in which she portrayed women in a variety of stereotypical roles, to her recent large-format color pictures that explore a wider range of sociological and mythological characters. Sherman has received international attention for her photographs, which have played an important role in reviving interest in the figure and can be read as cultural messages or as new fictions. The exhibition, organized by the Akron Art Museum, Ohio, was expanded by Lisa Phillips, Associate Curator, for presentation at the Whitney Museum, where it was sponsored by The Bohen Foundation. It was accompanied by a fully illustrated catalogue with essays by Lisa Phillips and Peter Schjeldahl. Second floor.

*Installation view of “Cindy Sherman,”  
sponsored by The Bohen Foundation.*





*Installation view of Ruckus Rodeo, presented in "Red Grooms," which was sponsored in part by the Lobby Gallery Associates.*

### **Red Grooms**

July 23–October 18, 1987

In the early 1960s Red Grooms was instrumental in reinvigorating figurative art with the rawness and energy of the city. His brightly colored, raucous portraits of the urban bustle celebrate even the most tawdry aspects of popular culture and convey a keen sense of the interaction of art and life. Grooms' playfulness and humor, which make him one of America's most popular artists, are buttressed by a highly refined formal awareness. This retrospective of 55 tableaux, paintings, sculptures, prints, and drawings was the first large-scale New York exhibition of the artist's work. It began with the gestural, figurative paintings executed upon his arrival in New York in 1956, and emphasized his three-dimensional sculptures and walk-through environments. Among the pieces included were *Subway*, *Woolworth Building*, and *Wall Street* from *Ruckus Manhattan*, as well as *Ruckus Rodeo* and *City of Chicago*, neither of which had been exhibited before in New York. This exhibition was organized by Barbara Haskell, Curator, and was sponsored in part by the Lobby Gallery Associates. Fourth floor.





*Installation view of "Charles Demuth," funded in part by the Arthur Ross Foundation, Inc., and the National Endowment for the Arts.*

#### **Craig Kauffman: Wall Reliefs from the Late 1960s**

September 4–November 8, 1987

The sense of experimentation that marks much of the best work of the 1960s is apparent in Craig Kauffman's vacuum-formed plexiglass wall reliefs of 1967–69. The seven spray-painted, convex lozenges that were presented in this exhibition are prime examples of the pristine aesthetic known in California as the "fetish finish." Organized by Richard Armstrong, Associate Curator, the exhibition was sponsored by the Lobby Gallery Associates. Lobby Gallery.

#### **Charles Demuth**

October 15, 1987–January 17, 1988

This important retrospective presented 120 paintings and watercolors by Charles Demuth (1883–1935). Demuth's paintings of architectural landscapes express a delicacy and sensitivity unique among his peers, and his lyrical watercolor depictions of flowers, fruits, and vegetables are the most esteemed of this genre. In his portraits of circus and vaudeville performers and the bohemians of nightclubs and jazz halls, he created a highly charged figurative expressionism. In addition, he explored the abstract, symbolic dimensions of portraiture in poster portraits of friends and art-world personalities. Organized by Barbara Haskell, Curator, the exhibition was funded in part by the Arthur Ross Foundation, Inc., and the National Endowment for the Arts. Primary research on the life and work of Charles Demuth was made possible by The Luce Fund for Scholarship in American Art, a program of the Henry Luce Foundation, Inc. A monograph on Demuth by Barbara Haskell accompanied the exhibition, which traveled to the Los Angeles County Museum of Art and the Columbus Museum of Art, Ohio. Second floor.



### **Julian Schnabel**

November 6, 1987–January 3, 1988

Working on a grand scale and affixing a variety of objects to his paintings, Schnabel has played a leading role in redirecting the art of the 1980s. At a time when painting seemed increasingly insular and academic, he encouraged an expansive attitude toward possible subjects and materials. His layered, active surfaces and aggressive theatricality, which reflect the influence of both Jackson Pollock and Joseph Beuys, have generated heated debate between his admirers and detractors. This exhibition of 37 paintings of 1975–87 was organized by the Whitechapel Art Gallery, London, in conjunction with the Musée National d'Art Moderne, Centre Georges Pompidou, Paris. It was revised and updated by Lisa Phillips, Associate Curator, for its showing at the Whitney Museum, where it was sponsored in part by an anonymous donor. Fourth floor.

### **Alexander Calder: Sculpture of the Nineteen Thirties**

November 13, 1987–January 17, 1988

Following a visit to Piet Mondrian's Paris studio in the fall of 1930, Alexander Calder made a dramatic shift in his work from figurative circus themes to spare, abstract constructions of painted wire and wood. The early 1930s were an extremely fertile and innovative period for Calder, during which he devel-

*Installation view of "Julian Schnabel,"  
sponsored in part by an anonymous donor.*



oped the first motorized and wind-driven mobiles. This exhibition presented 14 sculptures created between 1930 and 1936 and featured the Museum's recently acquired *Calderberry Bush* (1932), one of Calder's earliest and most important mobiles. Organized by Richard Marshall, Associate Curator, Exhibitions, the show was accompanied by an illustrated catalogue, and was sponsored by the Lobby Gallery Associates. Lobby Gallery.

### **Richard Artschwager**

January 22–April 3, 1988

Since the early 1960s, Richard Artschwager's work has incorporated elements of Pop Art, Minimalism, Photo-Realism, Conceptualism, and site-specific installation. His consistent intent has been to alter the context for his work by using formica for his sculpture and celotex (a patterned paper composite) for paintings. Artschwager's work of the 1980s has assumed a new monumentality and his influence on younger artists has grown. This exhibition, the first comprehensive survey of Artschwager's work, presented 67 paintings and sculptures that emphasized his work of the last seven years, when many of his themes have reached maturity. The exhibition, which is traveling in the United States and Europe, was organized by Richard Armstrong, Associate Curator, and was sponsored by the Lannan Foundation, Douglas S. Cramer, and the National Endowment for the Arts. It was accompanied by a fully illustrated catalogue by Richard Armstrong. Fourth floor.

*Installation view of "Charles Sheeler: Paintings, Drawings, Photographs," sponsored by The Equitable.*





*Installation view of "Richard Artschwager," sponsored by the Lannan Foundation, Douglas S. Cramer, and the National Endowment for the Arts.*

### **Charles Sheeler: Paintings, Drawings, Photographs**

January 28–April 17, 1988

Charles Sheeler (1883–1965) was a pioneering American modernist closely identified with the avant-garde in New York in the 1910s and Precisionism in the 1920s. This retrospective of 80 paintings and drawings and 90 photographs spanned 50 years of Sheeler's career, from his earliest innovative drawings of Bucks County barns to the later celebrated paintings of New England interiors, farm buildings, and industrial structures. The first major exhibition to give equal attention to Sheeler's paintings and photographs, it featured the seminal Doylestown house series, a virtually unknown series of nudes, and later photographs of Boulder Dam and Shaker architecture. "Charles Sheeler: Paintings, Drawings, Photographs" was organized by the Museum of Fine Arts, Boston. The exhibition and catalogue were made possible by grants from The Luce Fund for Scholarship in American Art, a program of the Henry Luce Foundation, Inc., and the National Endowment for the Arts. The exhibition was installed at the Whitney Museum by Barbara Haskell, Curator, and was sponsored by The Equitable. Second floor.



## Statues from the Collection 1912–1933

February 23–April 17, 1988

Gertrude Vanderbilt Whitney, who founded the Whitney Museum of American Art in 1930, was a sculptor as well as one of the major patrons of American artists from 1908 until her death in 1942. Preferring representational art to abstraction, for the most part she supported artists who shared her affinity for figurative art. Mrs. Whitney's collection, which she donated to form the core of the Museum's Permanent Collection, reflects her strong interest in an art based on the human figure. This exhibition, organized by Richard Marshall, Associate Curator, Exhibitions, presented works by artists who shared this interest: Duncan Ferguson, Cecil Howard, Gaston Lachaise, Robert Laurent, Arthur Lee, and Simon Moselsio. Although many of the artists are not well known today, they represent an aspect of American art that continued to flourish parallel to more avant-garde currents. Lobby Gallery.

*Installation view of "Recent Drawings," sponsored by the Lobby Gallery Associates.*



*Installation view of "Alexander Calder: Sculpture of the Nineteen Thirties," sponsored by the Lobby Gallery Associates.*





*Installation view of "Elizabeth Murray: Paintings and Drawings," sponsored by Emily Fisher Landau.*

**Elizabeth Murray: Paintings and Drawings**  
April 21–June 26, 1988

The first major museum survey of Elizabeth Murray's paintings and drawings concluded its national tour at the Whitney Museum, where recent works were added. The exhibition presented 48 works from 1976 to the present, ranging from early rectangular canvases which suggest the influence of Constructivism to the more recent, eccentrically shaped or fragmented canvases with biomorphic imagery. Organized by the Dallas Museum of Art and the Committee on the Visual Arts, Massachusetts Institute of Technology, the exhibition was supported by grants from the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities. It was installed at the Whitney Museum by Richard Armstrong, Associate Curator, and was sponsored by Emily Fisher Landau. Fourth floor.

**Recent Drawings**  
April 21–July 3, 1988

This exhibition surveyed the vitality of current American drawing through the work of four artists. It included the improvisatory calligraphy of George Condo, who works in Paris; performance notations by Los Angeles-based Mike Kelley; watercolor depictions of dolls by New York artist Ellen Phelan; and Oriental-inspired treatments of fantastic landscapes on metallic surfaces by Janis Provisor, who lives in Colorado. Organized by Richard Armstrong, Associate Curator, it was sponsored by the Lobby Gallery Associates. Lobby Gallery.



*Installation view of "Vital Signs: Organic Abstraction from the Permanent Collection," supported in its travel itinerary by a grant from the National Committee.*

**Vital Signs: Organic Abstraction from the Permanent Collection**  
April 28–July 10, 1988

This exhibition, which examined the tradition of organic abstraction in twentieth-century American art through 63 paintings and sculptures from the Whitney Museum's Permanent Collection, traced the lineage of artists who base their approach to abstraction on the observation of nature. The exhibition, organized by Lisa Phillips, Associate Curator, was accompanied by a catalogue and will travel nationally with support from a grant from the National Committee of the Whitney Museum. Second floor.

**Calder's Circus**  
Continuous

The *Circus*, a collection of wire and cloth circus figures begun in Paris in 1926, eventually grew to a full troupe with dozens of performers and animals. For three decades Alexander Calder gave *Circus* performances for special audiences. Shown adjacent to the *Circus* is *Calder's Little Circus*, the 1961 film by Carlos Vilardebo, a record of the last complete performance presented by Calder, with his wife, Louisa, at the phonograph. Lobby.



## 20th-Century American Art: Highlights of the Permanent Collection II Continuous

The second long-term installation of major works from the Permanent Collection consists of more than 60 outstanding paintings and sculptures by some of the most important American artists of this century. The exhibition features several new acquisitions, among them outstanding examples by Ralston Crawford, Lee Krasner, Elie Nadelman, Edward Ruscha, and Andy Warhol. Among the other artists represented are George Bellows, Louise Bourgeois, Alexander Calder, Stuart Davis, Willem de Kooning, Philip Guston, Marsden Hartley, Edward Hopper, Jasper Johns, Alex Katz, Roy Lichtenstein, Alice Neel, Georgia O'Keeffe, Jackson Pollock, Mark Rothko, David Smith, and Frank Stella. The exhibition is supported by grants from the Alcoa Foundation, The Equitable, and the National Endowment for the Arts. Third floor.

*Installation view of "20th-Century American Art: Highlights of the Permanent Collection II," the second long-term exhibition supported by grants from the Alcoa Foundation, The Equitable, and the National Endowment for the Arts.*



# Traveling Exhibitions

**Richard Artschwager**

See listing under "Exhibitions."

## **City Life: New York in the 1930s, Prints from the Permanent Collection of the Whitney Museum of American Art**

These 50 prints depict various aspects of New York City in the 1930s. Together, they present a dynamic and often optimistic view of a period that witnessed enormous vitality in the arts despite the depressed economy. The exhibition was organized by Kathleen Monaghan, former Branch Director, Whitney Museum of American Art at Equitable Center, and was accompanied by a catalogue with text by Edith Tonelli, Director, Frederick S. Wight Art Gallery, University of California, Los Angeles.

**Charles Demuth**

See listing under "Exhibitions."

## **Figure as Subject: The Revival of Figuration Since 1975**

### **Selections from the Permanent Collection of the Whitney Museum of American Art**

This exhibition of 31 works of art from the Permanent Collection illustrates the variety of approaches to figurative art taken by contemporary artists. The paintings and sculpture in this exhibition reflect a new direction in American art since the mid-1970s: after a decade of abstract Minimalist conceptions, the figure has returned to the mainstream. Among the artists represented are Robert Arneson, Roger Brown, Eric Fischl, Robert Graham, Duane Hanson, Barbara Kruger, Ed Paschke, Susan Rothenberg, David Salle, Mark Tansey, William T. Wiley, and Joe Zucker. Sponsored by the National Committee of the Whitney Museum, the exhibition was organized for travel by Patterson Sims, former Associate Curator, Permanent Collection, now Associate Director for Art and Collections at the Seattle Art Museum. Sims also wrote the accompanying brochure.

*"20th Century Drawings from the Whitney Museum of American Art," as it was installed at The Cleveland Museum of Art.*



### **Edward Hopper: City, Country, Town**

#### **Selections from the Permanent Collection of the Whitney Museum of American Art**

This exhibition of 50 works by Edward Hopper (1882–1967), selected from the Permanent Collection, focused on the artist's sensitive vision of both the beauty and the barrenness of the twentieth-century landscape and cityscape. Exploring Hopper's treatment of these themes in oil, watercolor, etching, and drawing, the exhibition began with his Paris scenes of 1907 and concluded with landscapes of New England and the West done in the last decades of his life. The exhibition was organized by Deborah Lyons, Administrator, Hopper Collection, and Roni Feinstein, Branch Director, Whitney Museum of American Art, Fairfield County.

### **1987 Biennial Exhibition Film and Video Programs**

The film and video programs selected by John G. Hanhardt, Curator, Film and Video, for the 1987 Biennial Exhibition were circulated internationally by the American Federation of Arts.

### **John Storrs**

This retrospective surveyed the achievements of John Storrs (1885–1956), a pioneering American abstract sculptor, who was also an accomplished draftsman, painter, and printmaker. One hundred sixty-one sculptures, drawings, paintings, and prints, dating from 1913 to the early 1950s, charted Storrs' growth from a favored student of Auguste Rodin to a master of Cubist experimentation and the streamlined machine aesthetic, and revealed the wide range of his expression, from symbolist portraits to hybrid Surrealism. The exhibition was organized by Patterson Sims, former Associate Curator, Permanent Collection. It was accompanied by a comprehensive monograph by art historian Noel Frackman.

### **Twentieth-Century American Art: Highlights of the Permanent Collection of the Whitney Museum of American Art**

This exhibition of 50 paintings and sculptures, organized exclusively for travel, provides an abbreviated overview of developments in American art since 1900. Among the artists represented are Milton Avery, George Bellows, Alexander Calder, Arthur G. Dove, Richard Estes, Helen Frankenthaler, William J. Glackens, Edward Hopper, Jasper Johns, Franz Kline, Roy Lichtenstein, Agnes Martin, Elie Nadelman, Claes Oldenburg, Fairfield Porter, Mark Rothko, John Sloan, and George Tooker. Sponsored by the National Committee of the Whitney Museum, the exhibition was organized by Patterson Sims, former Associate Curator, Permanent Collection, prior to his appointment as Associate Director for Art and Collections, Seattle Art Museum. It was accompanied by an illustrated brochure by Patterson Sims.

### **20th Century Drawings from the Whitney Museum of American Art**

The 80 works in this survey represent the most significant developments in twentieth-century American art, and illustrate the diversity, invention, and imagination of modern American draftsmanship. The exhibition was organized exclusively for travel by Paul Cummings, former Adjunct Curator, Drawings, who wrote the fully illustrated catalogue.



## Traveling Exhibition Schedule

### Alabama

Huntsville Museum of Art  
"City Life"  
September 11–November 8, 1987

Fine Arts Museum of the South, Mobile  
"1987 Biennial Exhibition" Film  
Program  
April–June 1988

### Arizona

Scottsdale Center for the Arts  
"Edward Hopper: City, Country, Town"  
January 14–February 21, 1988

### Arkansas

The Arkansas Arts Center, Little Rock  
"Figure as Subject: The Revival of  
Figuration Since 1975"  
June 27–August 21, 1988

The Arkansas Arts Center, Little Rock  
"20th Century Drawings from the  
Whitney Museum of American Art"  
June 27–August 28, 1988

### California

University of California, Los Angeles,  
Film Archives  
"1987 Biennial Exhibition" Film  
Program  
July–August 1987

Video Free America, San Francisco  
"1987 Biennial Exhibition" Video  
Program  
November–December 1987

Achenbach Foundation, California  
Palace of the Legion of Honor,  
San Francisco  
"20th Century Drawings from the  
Whitney Museum of American Art"  
January 16–May 22, 1988

Los Angeles County Museum of Art  
"Charles Demuth"  
February 25–April 24, 1988

Art Center College of Design, Pasadena  
"1987 Biennial Exhibition" Film and  
Video Programs  
May–June 1988

San Francisco Museum of Modern Art  
"Richard Artschwager"  
June 16–August 14, 1988

### Illinois

The Art Institute of Chicago  
"1987 Biennial Exhibition" Film  
Program  
September–October 1987

### Iowa

University of Iowa Museum of Art,  
Iowa City  
"Edward Hopper: City, Country, Town"  
October 6–November 15, 1987

### Kansas

Edwin A. Ulrich Museum of Art,  
Wichita State University  
"Figure as Subject: The Revival of  
Figuration Since 1975"  
April 6–June 12, 1988

### Kentucky

J.B. Speed Art Museum, Louisville  
"John Storrs"  
August 28–November 1, 1987

### Massachusetts

Danforth Museum of Art, Framingham  
"City Life"  
December 13, 1987–February 7, 1988

Smith College, Northampton  
"1987 Biennial Exhibition" Film  
Program  
March 1988

### Michigan

Cranbrook Academy of Art Museum,  
Bloomfield Hills  
"1987 Biennial Exhibition" Film  
Program  
February–March 1988

### Minnesota

Plains Art Museum, Moorhead  
"1987 Biennial Exhibition" Film and  
Video Programs  
December 1987–January 1988

### Missouri

Webster University, St. Louis  
"1987 Biennial Exhibition" Film and  
Video Programs  
October 1987–March 1988

### New York

Albright-Knox Art Gallery, Buffalo  
"1987 Biennial Exhibition" Film  
Program  
September 1987–May 1988

Cornell University, Ithaca  
"1987 Biennial Exhibition" Film and  
Video Programs  
October 1987–April 1988

Long Island University, Greenvale  
"1987 Biennial Exhibition" Video  
Program  
May 1988

### Ohio

The Cleveland Museum of Art  
"20th Century Drawings from the  
Whitney Museum of American Art"  
September 30–November 8, 1987

Columbus Museum of Art  
"Charles Demuth"  
May 8–July 10, 1988

The Cleveland Museum of Art  
"1987 Biennial Exhibition" Film  
Program  
May–July 1988

### Pennsylvania

Neighborhood Film/Video Project,  
Philadelphia  
"1987 Biennial Exhibition" Film and  
Video Programs  
October 1987–May 1988

### South Carolina

Greenville County Museum of Art,  
Greenville  
"Edward Hopper: City, Country, Town"  
May 17–July 3, 1988

### Tennessee

Hunter Museum of Art, Chattanooga  
"City Life"  
February 27–May 22, 1988

Hunter Museum of Art, Chattanooga  
"Twentieth-Century American Art:  
Highlights of the Permanent Collection  
of the Whitney Museum of American  
Art"  
June 12–August 7, 1988

### Vermont

Robert Hull Fleming Museum, The  
University of Vermont, Burlington  
"Twentieth-Century American Art:  
Highlights of the Permanent Collection  
of the Whitney Museum of American  
Art"  
March 25–May 22, 1988

## Virginia

Muscarella Museum of Art, College of  
William and Mary, Williamsburg  
"Edward Hopper: City, Country, Town"  
March 12–April 24, 1988

## Belgium

International Film Festival of Flanders-  
Ghent  
"1987 Biennial Exhibition" Film  
Program  
October 1987

## Canada

### Alberta

Walter Phillips Gallery, Banff  
"1987 Biennial Exhibition" Video  
Program  
September–October 1987

### British Columbia

Vancouver Art Gallery  
"1987 Biennial Exhibition" Video  
Program  
January–February 1988

### Saskatchewan

Mendel Art Gallery, Saskatoon  
"1987 Biennial Exhibition" Video  
Program  
February 1988

Mackenzie Art Gallery, Regina  
"1987 Biennial Exhibition" Video  
Program  
February–March 1988

## Denmark

Louisiana Museum of Modern Art,  
Humlebaek  
"1987 Biennial Exhibition" Video  
Program  
January 1988

## West Germany

Deutsches Filmmuseum, Frankfurt  
"1987 Biennial Exhibition" Film  
Program  
February 1988

## Norway

Gallery F15, Moss  
"1987 Biennial Exhibition" Video  
Program  
March–April 1988

Bergen Commune, Bergen  
"1987 Biennial Exhibition" Video  
Program  
April 1988

## Spain

Institute of North American Studies,  
Barcelona  
"1987 Biennial Exhibition" Film and  
Video Programs  
October–November 1987

Centro de Arte Reina Sofía, Madrid  
"1987 Biennial Exhibition" Film and  
Video Programs  
December 1987

Centro Insular de Cultura, Las Palmas,  
Canary Islands  
"1987 Biennial Exhibition" Film and  
Video Programs  
May 1988

Fundacion Municipal de Cultura,  
Valladolid  
"1987 Biennial Exhibition" Film and  
Video Programs  
June 1988

## Switzerland

Krienser Filmtage, Lucerne  
"1987 Biennial Exhibition" Video  
Program  
November 1987

### Alice Neel (1900–1984)

*Blanche Angel Pregnant, 1937*  
*Pastel on paper, 26 × 20<sup>11</sup>/<sub>16</sub> inches*  
*(66 × 52.2 cm)*

*Purchase, with funds from the Drawing ,*  
*Committee 87.53*

*Pregnant women were one of Neel's favorite*  
*themes. It was her opinion of pregnancy that*  
*"as a subject it's perfectly legitimate, and*  
*people out of false modesty, or being sissies,*  
*never showed it." In 1974, the Whitney*  
*Museum presented a one-artist exhibition of*  
*her work, the first such museum exhibition of*  
*her career.*



# New American Film and Video Series

**Su Friedrich**

October 6–18, 1987

Su Friedrich's work combines the strategies of avant-garde film with potent narrative elements to create an innovative personal cinema. Central to these films are texts, scratched into the film emulsion, that reflect on internal conflicts about sexuality, religion, and personal relationships. This retrospective of six films featured her latest experimental narrative, *Damned If You Don't* (1987). Lucinda Furlong, Assistant Curator, Film and Video, organized the exhibition.

**Curt Royston**

October 31–November 29, 1987

In *Half Light*, a multimedia and performance project, Curt Royston employed projected film, closed-circuit video, photographs, and large, brightly painted tableaux to explore the difference between two- and three-dimensional representation. The centerpiece of this installation consisted of two three-dimensional constructions in which choreographer and dancer Lisa Fox performed. John G. Hanhardt, Curator, Film and Video, organized the exhibition.

**Shirley Clarke**

December 5–27, 1987

Trained as a dancer, Shirley Clarke pioneered experimental, documentary, and dramatic feature filmmaking in the 1950s and 1960s and became a leader in the development of the American avant-garde cinema. This retrospective featured 12 films and 4 videotapes, including the independent film classics *The Connection* (1961) and *Portrait of Jason* (1967), as well as Clarke's early dance films and her most recent feature-length documentary on the life and music of jazz musician Ornette Coleman, *Ornette: Made in America* (1985). This exhibition was organized by Lucinda Furlong.

**Dorit Cypis**

January 9–February 7, 1988

*X-Rayed* (1987), the latest slide and sound work by Dorit Cypis, a Minneapolis-based photographer and performance artist, addressed different aspects of female identity and sexuality. For this installation, Cypis projected slides of landscapes, forests, prehistoric ruins, female nudes, human anatomy, and old family photographs onto various surfaces in the Film/Video Gallery. An accompanying sound track combined evocative vocal effects with a narrative written by the artist. Leeny Sack gave a performance in conjunction with the installation on January 16. Lucinda Furlong organized the exhibition.

**St. Clair Bourne**

February 13–28, 1988

St. Clair Bourne has been one of the leading contributors to the black independent film movement for over 20 years. This retrospective featured 11 works including 5 films produced for public television's historic program *Black Journal*, as well as *Let the Church Say Amen!* (1973) and *In Motion: Amiri Baraka* (1982), both of which are characterized by the nonfictional realizations of black experience from its subjects' point of view. This program was organized by guest curator Clyde Taylor, a Rockefeller Foundation Fellow in the Humanities in the Film and Video Department of the Whitney Museum.



**Liz Phillips**

March 8–April 10, 1988

Liz Phillips, a leading sound artist, transformed the Film Video Gallery into a rock garden for her latest interactive audio installation, *Graphite Ground*. As spectators walked through the gallery, their movements and proximity to the natural formations they were viewing altered the volume, timbre, and pitch of the radiating sounds. The exhibition was organized by John G. Hanhardt.

**The Films of Andy Warhol: An Introduction**

April 26–June 5, 1988

"The Films of Andy Warhol: An Introduction" was the first film retrospective ever organized for this renowned American artist. The program featured a selection of 16 of his most important and best-known films made between 1963 and 1967, as well as the 1968 film *Flesh* by his longtime associate Paul Morrissey. It was accompanied by an illustrated brochure with essays by John G. Hanhardt, Curator, Film and Video, Whitney Museum, and Jon Gartenberg, Assistant Curator, Department of Film, The Museum of Modern Art, New York. This ongoing project, representing one of the largest undertakings in independent film preservation and exhibition in this country, is a collaboration between the Film and Video Department at the Whitney Museum and the Department of Film at The Museum of Modern Art. Directed by John G. Hanhardt, the project will culminate in a retrospective of Warhol's films at the Whitney Museum in the early 1990s.

**Peter Campus: Projected Images**

June 14–July 10, 1988

Peter Campus, one of the key figures in the history of video art, pioneered the use of video projection, employing both closed-circuit video and videotape loops that are projected onto the wall of a darkened gallery. However, since

*Installation view of X-Rayed by Dorit Cypis.*





*Installation view of Graphite Ground by Liz Phillips.*

1979 Campus has worked exclusively with still photography and projected still images. This exhibition juxtaposed his last video projection, *Head of a Man with Death on his Mind* (1978), with three recent slide projections, exploring the distinction between still and moving image projection. John G. Hanhardt organized the exhibition.

The New American Film and Video Series is made possible in part by grants from Manufacturers Hanover Corporation, The Bohen Foundation, the John D. and Catherine T. MacArthur Foundation, the Consolidated Edison Company of New York, Inc., George S. Kaufman, The Andy Warhol Foundation for the Visual Arts, Inc., the New York State Council on the Arts, and the National Endowment for the Arts. The exhibitions were accompanied by free program notes. Gallery talks were given by the artists or curators during the course of each exhibition.

### **Scholars-in-Residence Program**

As part of its Residency Fellowships in the Humanities Program, The Rockefeller Foundation awarded the Whitney Museum a grant for the support of a three-year Scholars-in-Residence Program to study "Media Culture: New Technologies and the Arts." The Rockefeller Foundation Fellowship, open to critics, historians, postdoctoral researchers, and independent scholars, will provide support for scholars undertaking research in the media arts. Grants were awarded this year to Clyde Taylor, Associate Professor, English Department, Tufts University, and Dana Polan, Associate Professor, Film and English, University of Pittsburgh. Mr. Taylor examined "Black Cinema in the Post-Esthetic Era" in fall 1987. Mr. Polan researched "Postmodernism and American Independent Cinema" in spring 1988. The research was conducted under the direction of John G. Hanhardt, Curator, Film and Video. The Rockefeller Foundation Fellows were selected by an advisory panel consisting of E. Ann Kaplan, Professor, Film and Literature, Rutgers University; Jack Burnham, Professor of Art History, University of Maryland; and Robert Sklar, Professor, Department of Cinema Studies, New York University. The three-year residency grant to the Whitney Museum provides for additional scholars to participate in the 1988-89 and 1989-90 academic years.

# Branch Museums

The Whitney Museum of American Art established the first successful branch of an American museum in 1973, in Lower Manhattan, where no comparable cultural facility then existed. Funded by modest contributions from businesses in Lower Manhattan, the original downtown branch had no long-term occupancy in a single space; after moving to several different locations, it was closed in 1984. With the opening in April 1988 of the Whitney Museum of American Art, Downtown at Federal Reserve Plaza, funded by a partnership of Park Tower Realty and IBM, the branch system now comprises four separate exhibition facilities—three in New York City and one in Stamford, Connecticut—which together represent one of the most dynamic programs of the Whitney Museum. Each branch has a distinct character, and the Branch Directors develop programs of interest to their particular constituencies, with the primary purpose of building the audience for American art. The exhibition programs are supplemented by regular gallery talks by trained volunteer docents. The branches in the Champion International Corporation headquarters in Stamford, Connecticut (1981), in the headquarters of Philip Morris Companies Inc. at Park Avenue and 42nd Street (1983), in The Equitable Center at Seventh Avenue and 52nd Street (1986), and Downtown at Federal Reserve Plaza, 33 Maiden Lane (1988), are fully funded by the host corporation, and all are run exclusively by the Whitney Museum under the supervision of Pamela Gruninger Perkins, Head, Branch Museums.

## Whitney Museum of American Art Downtown at Federal Reserve Plaza

On April 18, 1988, the downtown branch reopened to the public in a new location at 33 Maiden Lane in an office building jointly developed by Park Tower Realty and IBM, and designed by Philip Johnson and John Burgee. The new exhibition center consists of a 3,200-square-foot gallery and administrative offices designed by Tod Williams with Annie Chu of Tod Williams, Billie Tsien and Associates. The changing exhibitions are accompanied by free brochures, and gallery talks are given on Mondays, Wednesdays, and Fridays at 12:30. In addition, the Museum has installed sculpture from the Permanent Collection in the covered pedestrian arcade of Two Federal Reserve Plaza.



*Installation view of "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of American Art," at the newest branch museum, Downtown at Federal Reserve Plaza.*



**Whitney Museum of  
American Art at  
Equitable Center**

*Exhibitions*

**Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of American Art**

April 18–July 13, 1988

The inaugural exhibition examined the diversity of American art during the decade of the 1960s. The 25 paintings and sculptures ranged from post-Abstract Expressionist works to examples of Pop Art and Minimalism. John Chamberlain, Mark di Suvero, Helen Frankenthaler, Jasper Johns, Donald Judd, Alex Katz, Ellsworth Kelly, Roy Lichtenstein, Louise Nevelson, Frank Stella, and Andy Warhol were among the artists represented. The works were selected from the Permanent Collection of the Whitney Museum by Karl Willers, Branch Director.

*Educational Programs*

Gallery talks were given by Helena Rubinstein Fellows in Museum Studies in the Whitney Museum's Independent Study Program.

This branch, in The Equitable's headquarters, consists of two galleries, one for long-term installations of works from the Permanent Collection, the other for temporary exhibitions. The exhibitions are supplemented by free brochures, lectures, and performances. Gallery talks are given weekdays at 12:30.

*Exhibitions*

**Contemporary Diptychs: Divided Visions**

September 11–November 18, 1987

Through the work of 27 painters, photographers, and video artists, this exhibition examined the contemporary use of the two-panel format to explore comparative, associative, and narrative relationships. Among the artists represented were Nicholas Africano, Sarah Charlesworth, Eric Fischl, Jasper Johns, Komar and Melamid, Robert Longo, Mary Lucier, David Salle, and Mark Tansey. The exhibition was organized by Roni Feinstein, Branch Director, Whitney Museum of American Art, Fairfield County, and was originally presented there.

**Elements: Five Installations**

December 7, 1987–January 27, 1988

This exhibition of large-scale, mixed-media works by five contemporary American artists was organized by Kathleen Monaghan, guest curator and former Director, Whitney Museum at Equitable Center, for presentation at two Whitney Museum branches. Works by Petah Coyne, Mineko Grimmer, and Eric Orr were shown at the Whitney Museum at Equitable Center, and installations by Ann Hamilton and Peter Shelton were presented at the Whitney Museum at Philip Morris. These works, most of which were created specifically for this exhibition, extend the purely visual experience by using one of the four natural elements (earth, air, fire, water) to demonstrate a system or process or to invite viewer participation.

*Trojan Horse (Auto Focus) (1987) by Buky Schwartz, an interactive installation in "Video Art: Expanded Forms" at the Whitney Museum of American Art at Equitable Center.*



### **Video Art: Expanded Forms**

February 18–March 30, 1988

Since the early 1960s, artists have incorporated the medium of video into sculptural and multimedia installations, thus changing our perceptions of video itself and the traditional definitions of art making. This group show surveyed some of the expanded forms that video has taken as artists have explored the processes and materials of the medium, presenting works by Judith Barry, Joan Jonas, Shigeko Kubota, Mary Lucier, Nam June Paik, Curt Royston, and Buky Schwartz. John G. Hanhardt, Curator, Film and Video, Whitney Museum, organized the exhibition.

### **George Ault**

April 8–June 8, 1988

This retrospective provided a fresh overview of urban, rural, and dream-inspired landscapes by George Ault (1891–1948). Though Ault is generally allied with the Precisionist painters, his perspective was often colored by the dark pathos that dominated his personal life. Through his art, Ault fused the conscious world with the unconscious to express his own psychic disquiet. The exhibition of 45 paintings and 15 related drawings, organized by Susan Lubowsky, Branch Director, is traveling nationally.

### **Joshua Johnson: Freeman and Early American Portrait Painter**

June 17–August 24, 1988

Joshua Johnson is the first black portrait painter in America for whom a body of work survives. Active in Baltimore between 1795 and 1825, he found his sitters among members of prominent families as well as working- and middle-class citizens. Of the more than 80 paintings that have been attributed to Johnson, more than half are portraits of children. Organized by the Abby Aldrich Rockefeller Folk Art Center of Colonial Williamsburg and the Maryland Historical Society, Baltimore, this exhibition presented 58 of Johnson's paintings. Most of these works were shown at the Whitney Museum, Fairfield County, later in 1988.



*Installation view of "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art," at the Whitney Museum at Equitable Center.*

## **American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art**

June 8, 1987–July 30, 1988

This second long-term installation presented more than 40 paintings and sculptures by eight outstanding American artists who are represented in depth in the Permanent Collection: Alexander Calder, Stuart Davis, Willem de Kooning, Marsden Hartley, Gaston Lachaise, Louise Nevelson, Georgia O'Keeffe, and John Sloan. The selections were made by Patterson Sims, former Associate Curator, Permanent Collection, now Associate Director for Art and Collections at the Seattle Art Museum.

### ***Performances***

"Changing of Styles as Changing of Masks," a lecture-performance by Vitaly Komar and Alexander Melamid, was presented on Halloween, October 31, 1987, in conjunction with the exhibition "Contemporary Diptychs: Divided Visions."

The Keith Young Dance Group performed new and recent works on December 18, 1987.

### **Equinox Spring Performances 1988**

This free series provides a forum for performing artists to present new dance, music, and performance art. The series is produced by Paula Breckenridge, Branch Manager, Whitney Museum at Equitable Center.

|                                 |                |
|---------------------------------|----------------|
| Sally Gross                     | March 3, 1988  |
| Susan Hadley and Bradley Sowash | March 17, 1988 |
| Joan Jonas                      | March 24, 1988 |
| Jane Brockman                   | March 31, 1988 |
| Kinematic                       | April 14, 1988 |
| Gina Buntz                      | April 21, 1988 |



### *Educational Programs*

#### **Elements: Five Installations Gallery Talks**

The participants in the exhibition—Petah Coyne, Mineko Grimmer, Ann Hamilton, Eric Orr, and Peter Shelton—gave gallery talks on their installations December 18, 1987.

#### **Video Art Lectures**

John G. Hanhardt introduced the artists—Judith Barry, Joan Jonas, Shigeo Kubota, Mary Lucier, Curt Royston, and Buky Schwartz—who gave gallery talks, February 18, 1988.

#### **Joshua Johnson: Freeman and Early American Portrait Painter Panel Discussion**

In conjunction with the Joshua Johnson exhibition, the co-curators, Stiles Tuttle Colwill, a partner in Colwill McGehee Antique Decorative and Fine Arts, formerly the Director and Chief Curator of the Maryland Historical Society; and Carolyn J. Weekley, Director of the DeWitt Wallace Decorative Arts Gallery and the Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia, gave talks followed by a discussion moderated by Susan Lubowsky, June 28, 1988. This program was organized in collaboration with The Studio Museum in Harlem.

### *Children's Programs*

Trained volunteer docents conducted more than 130 guided tours of current exhibitions in 1987–88. Children from public and private schools, day and summer camps, New York City family shelters, and families of Whitney Museum members received pre- and postvisit material related to specific exhibitions and were supplied with materials to create artworks on-site.

The docents are Joy Binger, Barbara Braddock, Marianne Flack, Lea Freiser, Harriet Gorlin, Stacey Kelley, Marion Miller, and Berenice Sherer.



*Children from the Catherine Street Shelter visited the Whitney Museum at Equitable Center as part of the Museum's new after-school program, June 23, 1988. Following a tour of "Joshua Johnson: Freeman and Early American Portrait Painter," the children were supplied with art materials and invited to create their own portraits on-site.*



## **Whitney Museum of American Art at Philip Morris**

Located in the headquarters of Philip Morris Companies Inc., across from Grand Central Terminal, this branch contains a large indoor Sculpture Court, where major works are installed in a garden setting. In an adjacent gallery, changing exhibitions are supplemented by free brochures, lectures, films, and performances. Gallery talks are given Mondays, Wednesdays, and Fridays at 12:30.

### ***Exhibitions***

#### **The Social Graces: 1905–1944**

#### **Prints and Drawings from the Permanent Collection of the Whitney Museum of American Art**

July 16–September 24, 1987

In contrast to flattering portraits of wealthy patrons painted by artists such as John Singer Sargent, the graphic tradition of caricature portrays these patrons in a less benevolent light. This exhibition of 29 prints and 10 drawings highlighted a twentieth-century aesthetic rooted in the earlier satiric renderings of Honoré Daumier and Thomas Nast, whose political and social commentaries range from the lighthearted to the scathing. The world of Henry James and Edith Wharton was depicted here in its decline, as its denizens invaded New York's galleries, theaters, opera houses, and bohemian clubs, or paraded down Fifth Avenue. Among the artists represented were Peggy Bacon, Stuart Davis, Philip Evergood, Rube Goldberg, Reginald Marsh, Guy Pène du Bois, and John Sloan. The works were selected from the Permanent Collection of the Whitney Museum by Susan Lubowsky, Branch Director, Whitney Museum at Equitable Center.

#### **Stuart Davis: An American in Paris**

October 2–December 10, 1987

In 1928 Gertrude Vanderbilt Whitney sponsored Stuart Davis' first trip to Europe. There, inspired by the charm of the Parisian cafés and squares, Davis produced a series of brightly colored cityscapes in which he explored for the first time an unreal, stagelike space. This exhibition consisted of 12 of these Paris oils and gouaches, which have not been shown together since 1930, and included *Place Pasdeloup*, Davis' gift to Mrs. Whitney upon his return. A selection of previously unexhibited related drawings and Davis' first lithographs was also presented. This exhibition was organized by art historian and guest curator Lewis Kachur.

#### **Elements: Five Installations**

December 18, 1987–February 18, 1988

Two site-specific installations were presented at the Whitney Museum at Philip Morris as part of the exhibition that opened on December 7, 1987, at the Whitney Museum at Equitable Center. *The Earth Never Gets Flat*, a tableau by Ann Hamilton, was installed in the gallery. Peter Shelton's monumental sculptures were installed in the Sculpture Court, where they remained on view through September 1988. The exhibition was organized by Kathleen Monaghan, guest curator, and former Branch Director, Whitney Museum at Equitable Center.

*Ann Hamilton was an integral part of her tableau The Earth Never Gets Flat shown in "Elements: Five Installations" at the Whitney Museum at Philip Morris. For this work Hamilton received a 1988 Bessie Award from the Dance Theater Workshop in the Choreographer/Creator category.*



### **Precisionist Perspectives: Prints and Drawings**

March 2–April 28, 1988

This show of 41 prints and drawings illustrated the innovative depictions of urban and industrial themes by the group of artists known as the Precisionists. Among the artists represented were Ralston Crawford, Elsie Driggs, Louis Lozowick, Niles Speneer, and Joseph Stella. Focusing on the abstract geometry of buildings, bridges, elevated structures, and machinery, they exalted America's post-World War I industrial expansion from the 1920s through the 1940s. The exhibition was organized by Susan Lubowsky, Branch Director, Whitney Museum at Equitable Center.

### **Real Faces**

May 6–September 22, 1988

Contemporary portrait photography was examined through 62 black-and-white and color prints by Bill Burke, Nan Goldin, Birney Imes, and Judith Joy Ross. Unlike the hyper-stylish images of an earlier generation, these poignant portraits of ordinary people reveal an artistic consciousness that stems from intimate contact with the subject and a search for self-knowledge. The works in this exhibition were selected by photography critic and guest curator Max Kozloff and installed by Josephine Gear, Branch Director, Whitney Museum at Philip Morris.

### **Performances**

Music, Dance, & Performance in Midtown, now called Performance on 42nd, presents free programs of new works and works-in-progress by contemporary performing artists. The series is produced twice a year by Jeanette Vuocolo, Branch Manager, Whitney Museum at Philip Morris.

### **Music, Dance, & Performance in Midtown**

|                              |                   |
|------------------------------|-------------------|
| Black Swan Quartet           | October 21, 1987  |
| The School of Hard Knocks    | October 28, 1987  |
| Urban Bush Women             | November 11, 1987 |
| David Moss Dense Band        | November 18, 1987 |
| Merián Soto and Pepón Osorio | December 2, 1987  |





Alice Farley and Company presented "ANGGREK, the human life of plants" on May 25 and 26, 1988, as part of the Performance on 42nd series produced by the Whitney Museum at Philip Morris.

### Performance on 42nd

|                                         |                   |
|-----------------------------------------|-------------------|
| The Reggie Workman Ensemble             |                   |
| with The Maya Milenović Dancers         | May 11, 1988      |
| Fast Forward and Ishmael Houston-Jones  | May 18, 1988      |
| Alice Farley and Company                | May 25 & 26, 1988 |
| Horvitz, Morris, Previte Trio with      |                   |
| the Horvitz and Holcomb Duo             | June 1, 1988      |
| Guy Klucsevsek                          | June 8, 1988      |
| Edwina Lee Tyler & A Piece of the World | June 15, 1988     |

### Educational Programs

#### The Social Graces Lectures and Films

Susan Lubowsky discussed the exhibition, July 16, 1987.

A panel discussion, moderated by Susan Lubowsky, was held on September 15, 1987. Panelists were Avis Berman, art historian; Sylvan Cole, Director, Sylvan Cole Gallery; and David Kiehl, Associate Curator, Department of Prints and Photographs, The Metropolitan Museum of Art.

Hollywood's view of social stratification in America was illustrated through two 1930s comedies: *My Man Godfrey* (1936), September 16, and *Holiday* (1938), September 17, 1987.

#### Stuart Davis: An American in Paris Lectures and Film Program

Lewis Kachur, guest curator, discussed the exhibition, October 2, 1987.

*An American in Paris* (1951), directed by Vincente Minnelli, was shown December 1, 1987.

A symposium, moderated by Lewis Kachur, was held December 3, 1987. Lectures were given by William C. Agee, who is currently preparing the catalogue raisonné of Stuart Davis' works; Dale Harris, Professor of Literature and Writing at Sarah Lawrence College and Professor of Art History at the Cooper Union; and artist Andrée Ruellen. A general discussion followed.

#### Elements: Five Installations Gallery Talks

The participants in the exhibition—Petah Coyne, Mineko Grimmer, Ann Hamilton, Eric Orr, and Peter Shelton—gave gallery talks on their installations December 18, 1987.

#### Precisionist Perspectives Lectures and Film Program

A special film program featuring *Le Ballet Mécanique* (1924); *Manhatta* (1921); *The City* (1939); and *N.Y., N.Y.* (1957) was presented April 15, 1988.

A panel discussion, moderated by Susan Lubowsky, was held April 22, 1988. Panelists were Milton Brown, Resident Professor, City University of New York Graduate Center; Susan Fillin-Yeh, Assistant Professor, History of Art, Yale University; Janet Flint, Director of the Print Department, Hirsch & Adler Galleries; and Gustave von Groschwitz, former Supervisor of the Graphic Arts Division of the Federal Art Project in New York City.

### Real Faces Lecture

Max Kozloff presented "The Person Before the Camera: Portrait Faces Versus Narrative Contexts" May 9, 1988. The lecture was co-sponsored by the Whitney Museum at Philip Morris and the Ph.D. program in Art History of the City University of New York Graduate Center.

### Children's Programs

Guided tours for schoolchildren were conducted by volunteer docents who interpret the exhibition and conclude each tour with an on-site project and activities for the classroom. For the on-site projects, the children are supplied with materials to create artworks related to specific exhibitions. In 1987–88, 1,654 children from the five boroughs as well as Westchester, Long Island, and New Jersey participated in the programs.

The docents are Madeleine Bennett, Elayne Blackman, Carol Feinberg, Phylis Fogelson, Lea Freiser, Cookie Sagerman, and Berenice Sherer.

## Whitney Museum of American Art, Fairfield County

This branch, in the headquarters of Champion International Corporation, Stamford, Connecticut, presents changing exhibitions supplemented by free brochures, lectures, films, and performances. Gallery talks are given Tuesdays, Thursdays, and Saturdays at 12:30.

### Exhibitions

#### Twentieth-Century Master American Photographs September 1–November 11, 1987

The work of 15 outstanding American photographers was examined in this exhibition of 88 black-and-white and color photographs, which included many vintage prints. Pictorialist, formalist, documentary, and experimental photography were represented in the works of Diane Arbus, Harry Callahan, Walker Evans, Robert Frank, André Kertész, Dorothea Lange, Paul Outerbridge, Man Ray, Aaron Siskind, Alfred Stieglitz, Paul Strand, Edward Weston, and Joel-Peter Witkin. This exhibition was organized by Kathleen Monaghan, former Branch Director, Whitney Museum at Equitable Center, and was originally presented there.



Guests at the opening reception for "Enduring Creativity," at the Whitney Museum of American Art, Fairfield County, April 19, 1988.

### **Contemporary Cutouts**

November 20, 1987–January 27, 1988

Cutouts evolved as serious artworks in the 1960s. Inspired by billboards and the commercial icons of Pop Art, artists such as Red Grooms, Alex Katz, Roy Lichtenstein, and Tom Wesselmann began to flatten three-dimensional forms and expand two-dimensional ones. This exhibition presented 37 free-standing works and wall pieces of the last ten years by the above-mentioned artists, as well as Jonathan Borofsky, Howard Finster, Rodney Alan Greenblatt, Karl Wirsum, Timothy Woodman, and others. Susan Lubowsky, Branch Director, Whitney Museum at Equitable Center, who originally organized the exhibition for the Whitney Museum at Philip Morris, expanded it for presentation at the Fairfield County branch with Roni Feinstein, Branch Director, Whitney Museum, Fairfield County.

### **American Print Renaissance 1958–1988: Selections from the Permanent Collection of the Whitney Museum of American Art**

February 5–April 6, 1988

This exhibition traced the development of American printmaking from its revival in the late 1950s and 1960s in the workshops of Tatyana Grosman and June Wayne to the present day. The impact of new technologies and industrial materials, as well as the use of pre-industrial materials such as handmade papers, was explored through 44 prints. Among the artists represented were Richard Artschwager, Jennifer Bartlett, Louisa Chase, Jim Dine, Eric Fischl, Mary Frank, Robert Longo, Elizabeth Murray, Judy Pfaff, Susan Rothenberg, David Salle, and Andy Warhol. Roni Feinstein, Branch Director, Whitney Museum, Fairfield County, organized the exhibition.

### **Enduring Creativity**

April 15–June 15, 1988

This exhibition celebrated the continued creativity and productivity of 12 venerable American artists in their late seventies, eighties, and nineties. It presented 32 works, most of them completed within the last two or three years, including paintings by Paul Cadmus, Willem de Kooning, George McNeil, and Dorothea Tanning; sculptures by Louise Bourgeois, Dorothy Dehner, Louise Nevelson, and Isamu Noguchi; works on paper by John Cage and Morris Graves; ceramics by Beatrice Wood; and fiber art by Claire Zeisler. The exhibition was organized by Roni Feinstein, Branch Director, Whitney Museum, Fairfield County.

### **Convulsive Beauty: The Impact of Surrealism on American Art**

June 24–August 27, 1988

This exhibition explored the influence of European Surrealism on American artists. The various elements of Surrealism apparent in the American works include biomorphism, automatism, dream imagery, chance and random ordering, magic, primitive art, and totems. Among the artists presented were Berenice Abbott, William Baziotes, Alexander Calder, Joseph Cornell, Herbert Ferber, Arshile Gorky, Adolph Gottlieb, George Platt Lynes, Jackson Pollock, Man Ray, Theodore Roszak, Mark Rothko, and David Smith. Organized by Aimée Holloway Conlin, Natacha Kucic, Michael Marco, and Anne B. Wrinkle, Helena Rubinstein Fellows in the Whitney Museum Independent Study Program, the exhibition was presented at the Whitney Museum, Downtown at Federal Reserve Plaza, later in 1988.



Artist George McNeil with docents Janina Finsthwait (center) and Ethel Cipri at the opening reception for "Enduring Creativity," at the Whitney Museum of American Art, Fairfield County, April 19, 1988.



## ***Performances***

### **Outdoor Summer Performances**

The seventh annual lunchtime performance series began in June 1987.

|                          |               |
|--------------------------|---------------|
| Joyce Di Camillo Quartet | July 1, 1987  |
| Michael Hashim Group     | July 8, 1987  |
| Eddie Monteiro Trio      | July 15, 1987 |
| Greg Packman Group       | July 22, 1987 |
| New York City Swing Band | July 29, 1987 |

### **Chamber Music Series**

|                |                   |
|----------------|-------------------|
| The Brass Ring | February 17, 1988 |
| Res Musica     | March 2, 1988     |

## ***Educational Programs***

### **Twentieth-Century Master American Photographs Film Program**

A free film series was presented on Tuesdays and Thursdays from September 22 through October 8, 1987, in conjunction with the exhibition.

### **Contemporary Cutouts Film Program**

The *Ruckus* films of Red Grooms were presented December 1, 5, 8, and 12, 1987.

### **American Print Renaissance Lectures**

Judith Goldman, writer and Advisor on Prints, Whitney Museum of American Art: "The Print's Renaissance and Progress, 1958–1988," March 1, 1988

Bill Goldston, master printer and Director of Universal Limited Art Editions: "Thirty Years at Universal Limited Art Editions," March 15, 1988

Ken Tyler, founder of Tyler Graphics, Ltd.: "Forty Years Later," March 29, 1988

### **Enduring Creativity Film Program**

A four-week program of documentary films about several of the artists in the exhibition was presented from April 27 through May 21, 1988.

### ***Educational Outreach Programs***

In conjunction with the "Twentieth-Century Master American Photographs," "Contemporary Cutouts," and "American Print Renaissance" exhibitions, special packets consisting of sets of slides and text prepared by Janet Satz, Branch Manager, were distributed to public and private schools throughout Fairfield County.

A special program focused on the "Contemporary Cutouts" exhibition. Stamford Public School students in kindergarten through twelfth grade visited the Museum and then created mixed-media, two-dimensional sculpture and three-dimensional paintings inspired by works in the exhibition. "Kids Cut Up for Cutouts," an exhibition of the students' creations, opened with a reception on January 12 and remained on view in the lobby of the Champion International Corporation building through January 27, 1988. The program was organized by Janet Satz, Branch Manager, and John Nerreau, Coordinator of Art and Music for the Stamford Public Schools.

In conjunction with the nationally celebrated "Youth Art Month," an exhibition of prints by pupils in the Darien and Greenwich public schools opened with a reception on February 27 and remained on view through March 25, 1988, in the lobby of the Champion International Corporation building. "Student Prints," organized by Janet Satz, Branch Manager; Robert Cygan, Art Curriculum Monitor for Darien; and Roy Blumster, Teacher Leader for the Greenwich Art Department, included etchings, lithographs, and serigraphs inspired by the children's visits to the Museum's exhibition "American Print Renaissance 1958–1988."

In 1987–88 the outreach programs were presented to 56 classes in Fairfield County, and approximately 1,900 students visited the Museum.

### **Teachers' Workshops**

Inaugurated in the fall of 1987 as an experimental program, special workshops for teachers of art in Fairfield County were conducted throughout the school year. Designed to enhance the teachers' familiarity with the history of twentieth-century American art and to encourage them to use the Museum as a teaching resource, the workshops are conducted by Janet Satz, Branch Manager.

### **Senior Outreach Program**

The Fairfield County branch established a special program for senior citizens in 1987. Norman Kruchkow, Senior Adult Outreach Coordinator, presented 15 slide lectures on current exhibitions and showed the Whitney Museum-produced film *20th-Century American Art: Highlights of the Permanent Collection* to 400 seniors prior to their group visits to the Museum. Another 125 seniors participated in a special series of tours of the "Enduring Creativity" exhibition, coordinated by the Museum and the Commission on Aging.

The docents are Patti Bock, Ann Carter, Ethel Cipri, Janina Finsthwait, Claire Henriques, Katie Labrador, Lois Meredith, Florence Rosenberg, Morna Ryan, Susie Salomon, Carolyn Schmidt, Harriet Van Vliet, and Cindy West.

# Publications

## Books and Catalogues

*Artschwager, Richard* by Richard Armstrong. 176 pages; 149 illustrations, 66 in color. Income for publication was provided by endowments established by Henry and Elaine Kaufman, The Andrew W. Mellon Foundation, Mrs. Donald A. Petrie, and the Primerica Foundation. Published in association with W.W. Norton & Company. Paper.

*George Ault* by Susan Lubowsky. 56 pages; 42 illustrations, 13 in color. Publication supported by The Equitable. Paper.

*Bulletin of the Whitney Museum of American Art, 1986–87*. 112 pages; 79 black-and-white illustrations. Paper.

*Alexander Calder: Sculpture of the Nineteen Thirties* by Richard Marshall. 56 pages; 25 illustrations. Income for publication was provided by Henry and Elaine Kaufman, The Andrew W. Mellon Foundation, Mrs. Donald A. Petrie, and the Primerica Foundation. Paper.

*Charles Demuth* by Barbara Haskell. 240 pages; 181 illustrations, 116 in color. Primary research on the life and work of Charles Demuth was made possible by The Luce Fund for Scholarship in American Art, a program of the Henry Luce Foundation, Inc. Additional income for publication was provided by endowments established by Henry and Elaine Kaufman, The Andrew W. Mellon Foundation, Mrs. Donald A. Petrie, and the Primerica Foundation. Published in association with Harry N. Abrams, Inc. Cloth and paper.

*Vital Signs: Organic Abstraction from the Permanent Collection* by Lisa Phillips. 72 pages; 59 illustrations. Income for publication was provided by endowments established by Henry and Elaine Kaufman, The Andrew W. Mellon Foundation, Mrs. Donald A. Petrie, and the Primerica Foundation. Paper.

## Brochures

The following free brochures accompanied Whitney Museum exhibitions:

*Alternate Routes: Through the Permanent Collection*

*American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art* by Patterson Sims [EC]

*American Print Renaissance 1958–1988: Selections from the Permanent Collection of the Whitney Museum of American Art* by Roni Feinstein [FC]

*Richard Artschwager* by Richard Armstrong. Supported by grants from Mr. and Mrs. H. Charles Price and the New York State Council on the Arts.

*George Ault* by Susan Lubowsky [EC]

*Contemporary Cutouts* by Susan Lubowsky [FC]

*Contemporary Diptychs: Divided Visions* by Roni Feinstein [EC]

*Convulsive Beauty: The Impact of Surrealism on American Art* by Helena Rubinstein Fellows in the Independent Study Program [FC]

*Stuart Davis: An American in Paris* by Lewis Kachur [PM]

*Elements: Five Installations* by Kathleen Monaghan [EC & PM]

*Enduring Creativity* by Roni Feinstein [FC]

*Figure as Subject: The Revival of Figuration Since 1975, Selections from the Permanent Collection of the Whitney Museum of American Art* by Patterson Sims

*The Films of Andy Warhol: An Introduction* by John G. Hanhardt and Jon Gartenberg





**Robert Cumming (b. 1943)**  
*Word Shop, 1987*  
 Acrylic on paper: sheet, 77 × 60<sup>3</sup>/<sub>16</sub> inches  
 (195.6 × 152.9 cm); image, 72<sup>7</sup>/<sub>8</sub> × 56 inches  
 (185.1 × 142.2 cm)  
 Purchase, with funds from the Drawing  
 Committee 87.50

*Joshua Johnson: Freeman and Early American Portrait Painter* [EC & FC]  
*Craig Kauffman: Wall Reliefs from the Late 1960s* by Richard Armstrong  
*Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of American Art* by Karl Willers [DT]  
*Elizabeth Murray* by Richard Armstrong. Sponsored by the Nathan Cummings Foundation  
*Precisionist Perspectives: Prints and Drawings* by Susan Lubowsky [PM]  
*Real Faces* by Max Kozloff [PM]  
*Recent Drawings* by Richard Armstrong  
*The Social Graces: 1905–1944, Prints and Drawings from the Permanent Collection of the Whitney Museum of American Art* by Susan Lubowsky [PM]  
*Twentieth-Century American Art: Highlights of the Permanent Collection of the Whitney Museum of American Art* by Patterson Sims  
*Twentieth-Century Master American Photographs* by Kathleen Monaghan [FC]  
*Video Art: Expanded Forms* by John G. Hanhardt [EC]

DT—Downtown  
 EC—Equitable Center

PM—Philip Morris  
 FC—Fairfield County

### New American Film and Video Series Program Notes

“Su Friedrich” by Lucinda Furlong  
 “Curt Royston” by John G. Hanhardt  
 “Shirley Clarke” by Lucinda Furlong  
 “Dorit Cypis” by Lucinda Furlong  
 “St. Clair Bourne” by Clyde Taylor  
 “Liz Phillips” by John G. Hanhardt  
 “Peter Campus: Projected Images” by John G. Hanhardt

“DMBRTW II” by Richard Artschwager, 1985, 36 × 24”  
 “Drawing for Fall” by Elizabeth Murray, 1979, 33 × 32”  
 “The Films of Andy Warhol,” 37 × 22”  
 “From the Kitchen Garden” by Charles Demuth, 1925, 24<sup>1</sup>/<sub>8</sub> × 15<sup>7</sup>/<sub>8</sub>”

## Posters

## Awards

The New York State Historical Association, Sixth Annual Henry Allen Moe Prize for catalogues of distinction in the arts to Barbara Haskell for *Charles Demuth*

The American Federation of Arts 1987 Award of Excellence to:

*Charles Demuth*, designed by Katy Homans  
*John Storrs*, designed by Katy Homans, Homans/Salsgiver  
*Flora Whitney Miller: Her Life, Her World*, designed by Karen Salsgiver  
 “Contemporary Cutouts” invitation designed by Elizabeth Finger  
 “Maurice Prendergast” invitation designed by Elizabeth Finger  
 “John Storrs” invitation designed by Katy Homans

The American Association of Museums 1988 Award of Merit to Equinox invitation, designed by Bethany Johns

# Independent Study Program

The Independent Study Program, established in 1968, comprises two inter-related and complementary sections: the Museum Studies Program and the Studio Program. The programs bring together studio and art history students in shared activities in order to encourage mutual understanding. Each semester 15 to 20 students are chosen for the Studio Program. For the Museum Studies Program, 10 advanced undergraduate and graduate students from universities throughout the world are selected annually; they are designated Helena Rubinstein Fellows in recognition of the substantial support provided to the program by the Helena Rubinstein Foundation.

The Museum Studies Program has earned the respect of scholars, educators, and museum professionals for the significant contributions it has made in the fields of art history and museum studies. The Helena Rubinstein Fellows organize exhibitions for Whitney Museum branches. In this way, the program functions as an experimental laboratory in which the students are provided concrete, practical experience in museum work. Under the supervision of the Museum Studies instructor, and working closely with the Museum staff, the Fellows develop and implement exhibition proposals—selecting the work, designing and overseeing the installation, writing the brochure essay, and coordinating publicity.

The Studio Program participants, who are given individual studio space, engage in painting and sculpture, filmmaking, video, and performance art. With its informal structure and relatively small size, the program enables the students to have frequent discussions with the program instructors and to meet with the Helena Rubinstein Fellows in weekly seminars with artists, critics, and theorists. In addition, this year visiting artists and critics Hal Foster, Mary Kelly, Silvia Kolbowski, Barbara Kruger, Craig Owens, and Martha Rosler were each available for individual consultation with the students one day a month, following seminars conducted at the beginning of the semester. The Studio Program has enjoyed a strong reputation among art students, art educators, and professional artists as an enlightened and progressive approach to the education of young artists, and most participants have remained in New York City in order to benefit from the support and challenge that the New York art and intellectual communities provide. Many of these young artists have gone on to achieve professional recognition, accumulating impressive exhibition credentials here and abroad.

## Seminar Leaders 1987–88

Vito Acconci  
Richard Artschwager  
Judith Barry  
Benjamin Buchloh  
Daniel Buren  
Douglas Crimp  
Constance de Jong  
David Diao  
Richard Foreman  
Hal Foster  
Kenneth Frampton  
Tamar Garb  
Annie Goldson  
Hans Haacke  
Peter Halley  
Edgar Heap of Birds

Jenny Holzer  
Mary Kelly  
Silvia Kolbowski  
Barbara Kruger  
Louise Lawler  
Lucy Lippard  
Allan McCollum  
Annette Michelson  
Bill Olander  
Craig Owens  
Martha Rosler  
Abigail Solomon-Godeau  
Leslie Thornton  
Jane Weinstock  
Tom Zummer

## Helena Rubinstein Fellows in Museum Studies

Mark Bessire  
*New York University*  
Aimée Holloway Conlin  
*Lake Forest College, Illinois*  
Thomas Hardy  
*Trinity College, Dublin*  
Amy Heard  
*Barnard College, Columbia University,  
New York*  
Natacha Kucic  
*L'Université de Paris, Sorbonne*

Michael Marco  
*Lewis and Clark College, Portland,  
Oregon*  
Mary Jo Peer  
*University of Michigan, Ann Arbor*  
Ingrid Periz  
*University of Sydney, Queensland  
College of Art, Australia*  
Michael Waldron  
*University of California, Santa Cruz*  
Anne B. Wrinkle  
*University of Virginia, Charlottesville*

## Studio Program Participants

Nicholas Arbatsky  
*School of the Art Institute of Chicago*  
Steven Ausbury  
*Hampshire College, Amherst,  
Massachusetts*  
Ursula Beimann  
*The School of Visual Arts, New York*  
Caterina Borelli  
*Milan, Italy*  
Thomas Burr  
*The School of Visual Arts, New York*  
Erin Cramer  
*Barnard College, Columbia University,  
New York*  
Ronald Ervolino  
*New York Institute of Technology,  
Old Westbury*  
Kate Farrell  
*Sydney College of the Arts, Australia*  
Tony Fisher  
*Middlesex Polytechnic, London*  
Brian Goldfarb  
*Cooper Union, New York*  
Ull Hohn  
*The Düsseldorf Academy,  
West Germany*

Katurah Hutcheson  
*University of Arizona, Tucson*  
Alexandra Juhasz  
*New York University*  
Tom Kalin  
*School of the Art Institute of Chicago*  
Fiona O'Donnell  
*Middlesex Polytechnic, London*  
Cathy Quinn  
*Nova Scotia College of Art and Design,  
Halifax*  
Debra Sarlin  
*Hampshire College, Amherst,  
Massachusetts*  
Ana Maria Toro  
*Sarah Lawrence College, Bronxville,  
New York*  
Luis Vera  
*New York Institute of Technology,  
Old Westbury*  
Daniel Wiley  
*Cooper Union, New York*  
Valerie Zars  
*Hartford Art School, Connecticut*



# Public Education

## Seminars with Artists

This series of 10 two-hour seminars per semester gives students of art and art history a rare opportunity to meet well-known artists and critics for informal talks. Seminars with Artists is funded in part by a grant from the Edward John Noble Foundation. Following are the artists and critics who conducted the seminars during the fall 1987 and spring 1988 semesters:

Vito Acconci  
Ross Bleckner  
St. Clair Bourne  
Ping Chong  
Martha Clarke  
Nancy Dwyer  
Jackie Ferrara  
Louise Fishman  
Red Grooms  
Peter Halley

Roni Horn  
Bryan Hunt  
Mel Kendrick  
Annette Lemieux  
Duane Michals  
Elizabeth Murray  
Faith Ringgold  
Martha Rosler  
Susan Rothenberg  
James Surls

## Curators Speak

Free lectures by curators on current exhibitions are held monthly, especially for college students and faculty during the academic year. These lectures were made possible in 1987–88 by a grant from the Helena Rubinstein Foundation.

## Weekend Gallery Talks

Free gallery talks on current temporary exhibitions were given on Saturdays and Sundays in 1987–88 by Vivian Bobka, Barbara Christen, Linda F. Daitz, Leslie Heiner, Tina Pender, Lynne Shapiro, and Amy Winter. These talks were made possible by a grant from the Natural Heritage Trust.

## School Group Program

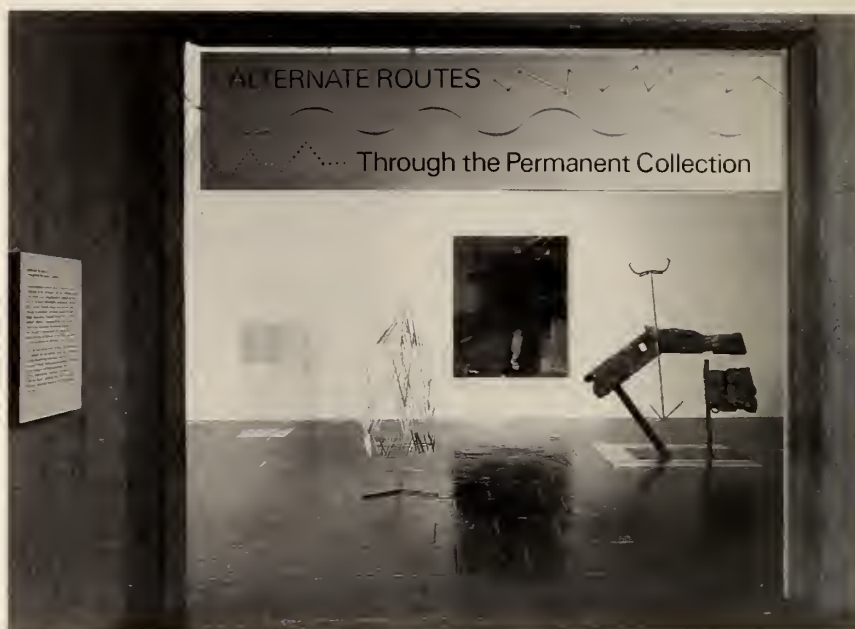
### *Artreach*

Artreach has been introducing New York City schoolchildren to American art at the Whitney Museum since 1977 with funding from Mrs. Laurance S. Rockefeller. Through the program, lecturers visit public and private schools, giving the students slide presentations and lectures, which are followed by guided tours of the Museum. In 1987, the William Randolph Hearst Foundation awarded the Museum a grant to establish an endowment to ensure the continuation of the program in the future. Additional grants from the National Endowment for the Arts, the New York City Department of Cultural Affairs, The New York Community Trust, the Edward John Noble Foundation, The Gannett Foundation, Inc., and the Edwin Gould Foundation for Children have enabled the Museum to reach not only elementary schools but also junior and senior high schools in every school district of the New York City school system. The grants have made it possible to reach more inner-city students who might not otherwise receive art instruction. Artreach, which began as a small pilot project involving 12 schools, has grown into a program that contributes substantially to the art education of approximately 20,000 pupils in over 225 schools and alternative programs. In 1987–88, about 730 outside lectures and tours of the Museum were given.

### *Teachers' Workshops*

A special series of workshops, each accommodating 75 teachers, was inaugurated in the spring of 1984. Organized in cooperation with the New York City Board of Education Cultural Arts Unit, the workshops are designed to familiarize teachers with the history of twentieth-century American art as represented in the Whitney Museum Permanent Collection, and to encourage them to include American art in the curriculum and to bring their students to the

*Installation view of "Alternate Routes: Through the Permanent Collection," organized by the Public Education Department. Lobby Gallery, July 3–August 30, 1987.*



Museum. The workshops included viewings of the exhibition "20th-Century American Art: Highlights of the Permanent Collection" and the film of the same name, as well as guided tours, lunch, and a packet of educational materials. Separate workshops for elementary and secondary school teachers help them better prepare students for Museum visits. These sessions are conducted by Artreach lecturers, who developed workbooks for the program and make follow-up visits to the schools. Funding for the program is provided by the Penzance Foundation.

### ***Early Opening Hours***

A grant from the Samuel and May Rudin Foundation, Inc., enables New York City public school groups to visit the exhibition "20th-Century American Art: Highlights of the Permanent Collection II" with a Museum lecturer on Tuesdays, Wednesdays, and Thursdays at 10:00 a.m., before the Museum opens to the public. Organized in cooperation with the New York City Board of Education Cultural Arts Unit, the program has had 21,000 participating students since it began in 1983.

## **Docent Program**

The Docent Program was established in 1982 to communicate an understanding and appreciation of the Permanent Collection and twentieth-century American art to Museum visitors. Volunteers, who complete an intensive training program, conduct free daily gallery tours of "20th-Century American Art: Highlights of the Permanent Collection II," as well as of selected temporary exhibitions.

The 10-week training period consists of 20 three-hour classes. Trainees are required to attend all classes, which include lectures by curators, members of the staff, and visiting professors; docent tours; and discussions. There are assigned readings, observations of tours in other museums, examinations, and required trial tours by the trainees.

Active docents are expected to spend four hours a week in the Museum for at least two years. During that time there are opportunities for docents to attend lectures, tours, and films on art. Performance evaluation is conducted each year by the staff of the Public Education Department.

This program is funded by the Natural Heritage Trust.

The docents, under the direction of Linda F. Daitz, *Adult Education Coordinator*, are Phoebe Abelow, Ewa Bartos, Cornelia E. Blaut, Jan Hartley, Terri Wolfe Hirsch, Barbara Bellin Hurwitz, Elise Pastilnik, Marilyn Redfield, Jeffrey Resnick, Judy Ringer, Norbert Robbins, and Denise Selati.

## Special Public Events

### *Film and Video on Art*

The sixth annual summer series of films and videotapes on twentieth-century American art and artists was presented July 14–August 2, 1987. Funding for this series was provided by the Edward John Noble Foundation, and the Joe and Emily Lowe Foundation, Inc.

### *Sunday Symposia: Issues in Contemporary Art*

This series of panel discussions was supported by a grant from The Mnuchin Foundation.



From left to right: panelists David Nicholson and James A. Snead, moderator Clyde Taylor, and panelist Toni Cade Bambara answering questions during "The Shaping of Black Image in Cinema History and Criticism" on November 8, 1987, one of the Sunday Symposia: Issues in Contemporary Art series, supported by a grant from The Mnuchin Foundation.

#### "The Shaping of Black Image in Cinema History and Criticism" November 8, 1987

Panelists were Toni Cade Bambara, author and screenwriter; David Nicholson, editor and publisher of *Black Film Review*; and James A. Snead, Associate Professor of English, University of Pittsburgh. The moderator was Clyde Taylor, Associate Professor of English, Tufts University, and a Rockefeller Foundation Fellow in Humanities in the Film and Video Department of the Whitney Museum.

#### "Why Psychoanalytic Criticism Now?" November 22, 1987

Panelists were Mary Kelly, artist and author; Francis V. O'Connor, art historian; and Jack J. Spector, Professor of Art History, Rutgers University. The moderator was Donald Kuspit, Professor of Art History and Philosophy, State University of New York at Stony Brook.

#### "The Warhol Legacy" December 6, 1987

Panelists were John Coplans, photographer and author; Arthur Danto, Johnsonian Professor of Philosophy, Columbia University, and art critic for *The Nation*; and Barbara Kruger, artist and TV and film critic for *Artforum*. The moderator was Russell Connor, Head, Public Education Department.



*Whitney Museum of American Art Distinguished Lectures on American Art and Culture of the Twentieth Century*

The sixth annual series of lectures on twentieth-century American art and its relationship to the social, political, and cultural history of the period was held at The Asia Society. This series was funded by a grant from the Annie Laurie Aitken Charitable Trust. Participants this year were:

Thomas McEvilley, Lecturer in Art History, Rice University: "History, The Sublime, The New York School," April 28, 1988

Robert Farris Thompson, Professor of Art History, Yale University: "Unconquerable Mind: Image and Aspiration in Afro-Atlantic Art History," May 12, 1988

Ann Sutherland Harris, Professor of Art History, University of Pittsburgh: "So Much Art, So Little Time: Criticizing, Curating, and Collecting in the Age of Overload," June 2, 1988

*Whitney Symposium on American Art*

Designed, like its predecessors, to introduce original research by graduate students and scholars beginning their careers in American art, the eleventh annual Whitney Symposium on American Art was sponsored by Anne and Joel Ehrenkranz. The papers were selected by Judith Bernstock, Assistant Professor of Art History, Cornell University; Christine Poggi, Assistant Professor of Twentieth-century Art History, University of Pennsylvania; Paul Schweizer, Director and Curator of Nineteenth-century American Art, Munson-Williams-Proctor Institute; and William Simon, Professor and Chairman, Department of Cinema Studies, New York University. The following papers were read on April 25, 1988:

"Minimal Art in Context" by Martha Buskirk, Ph.D. Candidate, Graduate School and University Center, City University of New York

"Charles Sheeler's Views of New York" by Erica Hirshler, Ph.D. Candidate, Boston University

"Edward Weston: Is There a Purpose in Designating 'The Late Work'?" by David C. Kellogg, M.A. Candidate, Institute of Fine Arts, New York University

"Robert Smithson as a Social Critic" by Robert Linsley, M.A. Candidate, University of British Columbia

"Dallas and Representation: One More Theory" by Art Simon, Ph.D. Candidate, New York University

"Avant-Garde in New York 1935-1939: The Ten" by Isabelle Travis, Ph.D. Candidate, Institute of Fine Arts, New York University

**George Condo (b. 1957)**

*Untitled, 1987*

*Acrylic, graphite, paper, and oil on paper,*

*61 $\frac{1}{16}$  × 80 $\frac{1}{16}$  inches (156.1 × 203.7 cm)*

*Purchase, with funds from Mr. and Mrs.*

*William A. Marsteller 88.18*

*Untitled is the first work by George Condo to enter the Permanent Collection. It was acquired after its inclusion in "Recent Drawings," a group show at the Whitney Museum.*

# Acquisitions

July 1, 1987–June 30, 1988

Dimensions are given first in inches, then in centimeters, height preceding width preceding depth. In the case of drawings, image and sheet size are given when the image is significantly smaller than the sheet. Dimensions of other drawings are overall, unless noted as sight (measured within the frame or mat opening). Dimensions of sculpture do not include base unless it is an integral part of the work.

The accession number of a work refers to the year of acquisition and, after a decimal point, to the sequence of its addition to the Permanent Collection during that year. For example, 88.3 indicates that the work was the third work acquired in 1988. Promised gifts are noted with the letter P and the order of the two figures is reversed. For works accessioned in a group, the year is followed by the group accession number and the individual item number within the group. For example, 87.15.5 and 87.15.6 refer to the fifth and sixth works in a group.

**Gregory Amenoff (b. 1948)**

*'Gnarl,' 1987*

Color woodcut: sheet, 48 $\frac{3}{4}$  × 42 $\frac{7}{16}$   
(125.8 × 107.8); image, 41 $\frac{1}{16}$  × 35 $\frac{15}{16}$   
(105.3 × 91.5)

Purchase, with funds from the Richard and Dorothy Rodgers Fund 87.56

**Peggy Bacon (1895–1987)**

*Portrait of Lloyd Goodrich, n.d.*

Graphite on paper, 13 $\frac{3}{8}$  × 9 $\frac{11}{16}$  (34 × 24.6)  
Purchase, with funds from the Grace Belt  
Endowed Purchase Fund 88.2

*Portrait of Marsden Hartley, c. 1931*

Graphite on paper, 10 $\frac{1}{4}$  × 7 $\frac{9}{16}$  (26 × 19.2)  
irregular

Purchase, with funds from the Grace Belt  
Endowed Purchase Fund 88.5

**George Bellows (1882–1925)**

*Dempsey and Firpo, 1923–24*

Lithograph: sheet, 21 $\frac{7}{16}$  × 25 $\frac{5}{8}$   
(54.5 × 63.8); image, 18 $\frac{3}{8}$  × 22 $\frac{7}{16}$   
(46 × 57)

Purchase, in honor of Charles Simon, with  
funds given by his friends from Salomon  
Brothers on the occasion of his 75th  
birthday 88.16

**George Condo (b. 1957)**

*Untitled, 1987*

Acrylic, graphite, paper, and oil on paper,  
61 $\frac{1}{16}$  × 80 $\frac{3}{16}$  (156.1 × 203.7)  
Purchase, with funds from Mr. and Mrs.  
William A. Marsteller 88.18

**Robert Cumming (b. 1943)**

*Black Shoe, 1987*

Color monotype: sheet and image, 29 $\frac{1}{2}$  × 38  
(74.9 × 96.5)

Purchase, with funds from the Print  
Committee 88.23

*Word Shop, 1987*

Acrylic on paper: sheet, 77 × 60 $\frac{1}{16}$   
(195.6 × 152.9); image, 72 $\frac{7}{8}$  × 56  
(185.1 × 142.2)

Purchase, with funds from the Drawing  
Committee 87.50

**Stuart Davis (1892–1964)**

*Landscape, Bass Rocks, 1941*

Color serigraph: sheet and image, 13 $\frac{1}{4}$  × 17  
(33.7 × 43.2)

Purchase, with funds from the Print  
Committee 88.24

**Adolf Dehn (1895–1968)**

*Contacting Pablo Picasso, 1940*

Lithograph: sheet, 16 $\frac{7}{16}$  × 20 $\frac{1}{16}$   
(41.8 × 51.5); image, 15 $\frac{1}{16}$  × 19 $\frac{1}{4}$   
(40.2 × 50.2)

Purchase, with funds from the Katherine  
Schmidt Shubert Purchase Fund 88.22

**Hunt Diederich (1884–1953)**

*Archer, c. 1922*

Silhouette laid down on paper, 6 $\frac{1}{16}$  × 9 $\frac{1}{16}$   
(17 × 25.2) sight

Purchase, with funds from the John H. Baur  
Purchase Fund 87.48

**Werner Drewes (1899–1985)**

*Composition VIII/The Two Fighters Fight,  
1934*

Woodcut: sheet, 16 $\frac{1}{4}$  × 12 $\frac{1}{4}$  (42.6 × 31.1);  
image, 12 $\frac{1}{16}$  × 9 $\frac{1}{4}$  (31.6 × 23.5)

Purchase, with funds from Mr. and Mrs.  
Thomas M. Evans and S. Sidney  
Kahn 87.57

**Hugh Ferriss (1889–1962)**

*Presentation Drawing for Gertrude*

*Vanderbilt Whitney's Columbus Monument,  
Huelva, Spain, 1926–29*

Graphite and charcoal on paper: sheet,  
38 $\frac{7}{16}$  × 26 $\frac{1}{16}$  (97.6 × 66.2); image,  
30 $\frac{1}{4}$  × 24 (78.1 × 61)

Gift of Flora Miller Biddle 87.47

**R.M. Fischer (b. 1947)**

*Desk Set, 1987–88*

Aluminum, cast iron, steel, brass, and  
electric lights, 59 $\frac{3}{8}$  × 48 $\frac{3}{8}$  × 32 $\frac{7}{8}$   
(152.1 × 122.2 × 83.5)

Purchase, with funds from the Mrs. Percy  
Uris Purchase Fund 88.53

**Peter Grippe (b. 1912)**

*Symbolism, Architecture and Space, 1947*

Engraving: sheet, 26 $\frac{1}{8}$  × 19 $\frac{3}{4}$  (66.4 × 50.2);  
plate, 17 $\frac{1}{2}$  × 14 $\frac{1}{8}$  (44.5 × 37.8)

Purchase, with funds from the Print  
Committee 87.58

**Hananiah Harari (b. 1912)**

*Into New York, 1937*

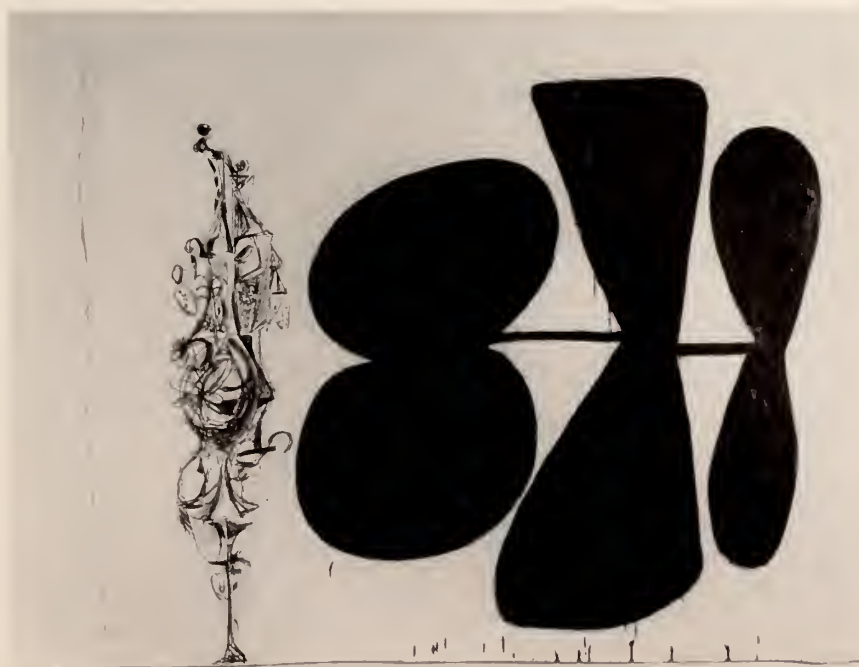
Gouache on paper: sheet, 13 × 25  
(33 × 63.5); image, 6 × 17 $\frac{1}{16}$   
(15.2 × 45.6)

Purchase, with funds from the Katherine  
Schmidt Shubert Purchase Fund 88.9

**Marsden Hartley (1877–1943)**

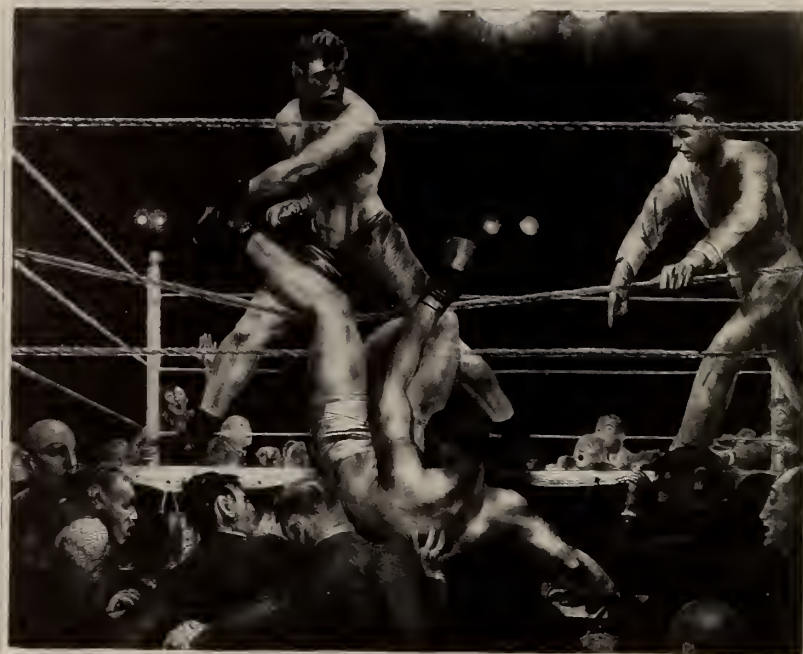
*Robin Hood Cove, Georgetown, Maine,  
1938–39*

Oil on board, 21 $\frac{1}{4}$  × 25 $\frac{3}{4}$  (55.3 × 65.4)  
50th Anniversary Gift of Ione Walker in  
memory of her husband, Hudson D.  
Walker 87.63



**George Bellows (1882–1925)**  
*Dempsey and Firpo, 1923–24*  
 Lithograph: sheet,  $21\frac{1}{16} \times 25\frac{1}{8}$  inches  
 (54.5 × 63.8 cm); image,  $18\frac{1}{8} \times 22\frac{1}{16}$  inches  
 (46 × 57 cm)  
 Purchase, in honor of Charles Simon, with  
 funds given by his friends from Salomon  
 Brothers on the occasion of his 75th  
 birthday 88.16

Bellows took up lithography in 1916, when  
 the medium was out of fashion. His later  
 prints won him international recognition and  
 helped revive lithography as an acceptable  
 form of artistic expression. This print is based  
 on the painting of the same title, which was  
 acquired by Gertrude Vanderbilt Whitney in  
 1931. The image was derived from Bellows' *illustration of the famous 1923 heavyweight  
 bout, which he had executed for the New York  
 Evening Journal. Dempsey and Firpo was  
 his final exploration of the prizefight theme,  
 completed just seven months before his death.*



**Eva Hesse (1936–1970)**  
*Untitled, 1966*  
 Ink wash on ragboard,  $9\frac{1}{16} \times 7$   
 (24.6 × 17.8)  
 Purchase, with funds from David J. Supino in  
 honor of his parents, Muriel and Renato  
 Supino 87.51

*Untitled (Rope Piece), 1969*  
 Latex over rope, string and wire, two units,  
 dimensions variable  
 Purchase, with funds from the Mrs. Percy  
 Uris Purchase Fund and the Painting and  
 Sculpture Committee 88.17a–b

**Jasper Johns (b. 1930)**  
*Spring, from the series The Seasons, 1987*  
 Color etching: sheet,  $26\frac{3}{16} \times 19\frac{1}{4}$   
 (66.8 × 48.9); plate,  $19\frac{3}{16} \times 12\frac{1}{16}$   
 (48.7 × 32.2)  
 Purchase, with funds from the friends of  
 Victor W. Ganz in his memory 88.10.1

*Summer, from the series The Seasons, 1987*  
 Color etching: sheet,  $26\frac{3}{16} \times 19\frac{1}{4}$   
 (66.8 × 48.9); plate,  $19\frac{3}{16} \times 12\frac{1}{16}$   
 (48.7 × 32.1)

Purchase, with funds from the friends of  
 Victor W. Ganz in his memory 88.10.2

*Fall, from the series The Seasons, 1987*  
 Color etching: sheet,  $26\frac{3}{16} \times 19\frac{1}{4}$   
 (66.7 × 48.6); plate,  $19\frac{3}{16} \times 12\frac{1}{16}$   
 (48.7 × 32.2)

Purchase, with funds from the friends of  
 Victor W. Ganz in his memory 88.10.3

*Winter, from the series The Seasons, 1987*  
 Color etching: sheet,  $26\frac{3}{16} \times 19\frac{1}{16}$   
 (66.5 × 48.7); plate,  $19\frac{1}{4} \times 12\frac{1}{16}$   
 (48.9 × 32.2)

Purchase, with funds from the friends of  
 Victor W. Ganz in his memory 88.10.4

**Frederick Kiesler (1890–1965)**  
*Study for a Galaxy, 1929*  
 Gouache, watercolor, and graphite on paper:  
 sheet,  $29\frac{9}{16} \times 22\frac{3}{16}$  (75.1 × 56.7); image,  
 $22\frac{3}{16} \times 7\frac{1}{16}$  (56.4 × 20.2)  
 Purchase, with funds from the Wilfred P. and  
 Rose J. Cohen Purchase Fund 88.4

*Bone II, 1965*  
 Bronze, wood, concrete, and gold leaf,  
 89 × 20 × 11 (226.1 × 50.8 × 27.9)  
 Gift of Howard and Jean Lipman 88.54

**Gaston Lachaise (1882–1935)**  
*Draped Seated Nude, 1932–34*  
 Graphite on paper,  $24\frac{1}{8} \times 19$  (61.3 × 48.3)  
 Purchase, with funds from an anonymous  
 donor 87.52

**Sol LeWitt (b. 1928)**  
*Five Towers, 1986*  
 Painted wood, eight units,  
 $86\frac{9}{16} \times 86\frac{9}{16} \times 86\frac{9}{16}$   
 (219.9 × 219.9 × 219.9) overall  
 Purchase, with funds from the Louis and  
 Bessie Adler Foundation, Inc., Seymour M.  
 Klein, President, the John I.I. Baur  
 Purchase Fund, the Grace Belt Endowed  
 Purchase Fund, the Sondra and Charles  
 Gilman, Jr., Foundation, The List Purchase  
 Fund, and the Painting and Sculpture  
 Committee 88.7a–h

**Elie Nadelman (1882–1946)**  
*Tango, c. 1919*  
 Painted cherry wood and gesso, three units,  
 $35\frac{3}{8} \times 26 \times 13\frac{3}{8}$  (91.1 × 66 × 35.2)  
 overall  
 Purchase, with funds from the Mr. and Mrs.  
 Arthur G. Altschul Purchase Fund, the  
 Joan and Lester Avnet Purchase Fund, the  
 Edgar William and Bernice Chrysler  
 Garbisch Purchase Fund, the Mrs.  
 Robert C. Graham Purchase Fund in honor  
 of John I.I. Baur, the Mrs. Percy Uris  
 Purchase Fund, and the Henry  
 Schnakenberg Purchase Fund in honor of  
 Juliana Force 88.1a–c

*Standing Nude Figure, c. 1920*  
 Drypoint with graphite, three states. State I:  
 sheet,  $10\frac{1}{16} \times 4\frac{7}{16}$  (27.5 × 11.5) irregular;  
 image,  $10\frac{1}{16} \times 3$  (25.6 × 7.6); State II:  
 sheet,  $10\frac{7}{8} \times 4\frac{7}{8}$  (27.6 × 12.4) irregular;  
 image,  $10 \times 3$  (25.4 × 7.6); State III: sheet,  
 $10\frac{7}{8} \times 8\frac{3}{8}$  (27.6 × 21.3), image,  $9\frac{1}{16} \times 3$   
 (25.2 × 7.6)  
 Purchase, with funds from the Katherine  
 Schmidt Shubert Purchase Fund 87.61a–c

**Bruce Nauman (b. 1941)**  
*M. Ampere (Rape Mme.), 1973*  
 Lithograph: sheet,  $31\frac{1}{8} \times 45\frac{1}{4}$   
 (79.1 × 114.9); image,  $50 \times 44\frac{1}{4}$   
 (76.2 × 112.4)  
 Purchase, with funds from the Print  
 Purchase Fund 88.25

*Double Face, 1981*  
 Color lithograph: sheet,  $26 \times 36\frac{1}{8}$   
 (66 × 91.8); image,  $25\frac{1}{16} \times 34\frac{1}{8}$   
 (60.8 × 86.7)  
 Purchase, with funds from the Print  
 Committee 88.26



**Alice Neel (1900–1984)**

*Blanche Angel Pregnant*, 1937

Pastel on paper,  $26 \times 20\frac{9}{16}$  ( $66 \times 52.2$ )

Purchase, with funds from the Drawing Committee 87.53

*Phil*, 1954

Ink and gouache on paper,  $29\frac{1}{8} \times 22$   
( $75.3 \times 55.9$ )

Purchase, with funds from the Drawing Committee 87.54

**Barnett Newman (1905–1970)**

*Untitled Etching No. 1*, 1969

Etching and aquatint: sheet,  $22\frac{1}{2} \times 31\frac{9}{16}$   
( $57.2 \times 80.2$ ); plate,  $14\frac{9}{16} \times 23\frac{5}{16}$   
( $37 \times 59.2$ )

Purchase, with funds from the Print Committee 88.15

**John Newman (b. 1952)**

*Uprooted Symmetry (The Anchor)*, 1988

Aluminum with patina,  $50\frac{1}{8} \times 60\frac{1}{2} \times 64$   
( $127.3 \times 153.7 \times 162.6$ )

Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, and the Mrs. Percy Uris Purchase Fund 88.32

**Ellen Phelan (b. 1943)**

*Say It Isn't So*, 1987

Watercolor with gouache on paper with frame: sheet,  $30\frac{1}{16} \times 43\frac{1}{4}$  ( $78 \times 109.9$ ); image,  $29\frac{3}{4} \times 41\frac{1}{16}$  ( $75.6 \times 104.9$ ); frame,  $41 \times 52\frac{9}{16}$  ( $104.1 \times 133.5$ )

Purchase, with funds from the Drawing Committee 88.19a–b

**Robert Rauschenberg (b. 1925)**

*Merger*, 1962

Lithograph: sheet,  $22\frac{1}{2} \times 17\frac{1}{16}$   
( $57.2 \times 44.6$ ); image,  $15 \times 11\frac{1}{4}$   
( $38.1 \times 29.9$ ) irregular

Purchase, with funds from the Print Committee and the Print Purchase Fund 88.13

*Stunt Man I*, 1962

Color lithograph: sheet,  $22\frac{1}{16} \times 17\frac{3}{4}$   
( $57.6 \times 45.1$ ); image,  $17 \times 13\frac{1}{4}$   
( $43.2 \times 33.7$ ) irregular

Purchase, with funds from the Print Committee and the Print Purchase Fund 88.11

*Stunt Man III*, 1962

Color lithograph: sheet,  $22\frac{3}{8} \times 17\frac{3}{8}$   
( $57.5 \times 44.8$ ); image,  $16\frac{1}{16} \times 13$   
( $42.4 \times 33$ ) irregular

Purchase, with funds from the Print Committee and the Print Purchase Fund 88.12

*Signs*, 1970

Color serigraph: sheet,  $42\frac{1}{16} \times 34$   
( $109.1 \times 86.4$ ); image,  $35\frac{1}{4} \times 26\frac{1}{4}$   
( $89.5 \times 68$ )

Purchase 88.27

*The Razorback Bunch (Etching II)*, 1981

Color photoetching with chine collé: sheet,  $47\frac{1}{16} \times 31\frac{1}{16}$  ( $121.4 \times 80.2$ ); three plates,  $12\frac{7}{16} \times 22\frac{7}{16}$  ( $31.6 \times 57$ );  $17\frac{1}{16} \times 23\frac{3}{8}$  ( $44.9 \times 60$ );  $14\frac{3}{8} \times 18\frac{1}{16}$  ( $37.2 \times 47.5$ )

Purchase, with funds from the Richard and Dorothy Rodgers Fund 88.28

*The Razorback Bunch (Etching I)*, 1982

Color photoetching: sheet and plate,  $43\frac{3}{4} \times 30\frac{3}{4}$  ( $111.1 \times 78.1$ )

Purchase, with funds from The List Purchase Fund 88.29

**James Rosenquist (b. 1933)**

*The Persistence of Electrons in Space*, 1987

Color etching, sheet  $39\frac{9}{16} \times 36\frac{3}{8}$   
( $100.5 \times 93$ ), plate  $31\frac{1}{16} \times 31\frac{1}{2}$   
( $80.8 \times 80$ )

Purchase, with funds from the John I. H. Baur Purchase Fund and the Print Purchase Fund 88.30

**Edward Ruscha (b. 1937)**

*Trademark Study 5*, 1962

Ink and watercolor on paper,  $10\frac{9}{16} \times 14\frac{3}{16}$   
( $27.2 \times 36.4$ )

Gift of Emily Fisher Landau 87.62

*1984*, 1967

Color lithograph: sheet,  $20 \times 24\frac{1}{16}$   
( $50.8 \times 63.3$ ); image,  $14 \times 17\frac{3}{8}$   
( $35.6 \times 45.4$ )

Purchase, with funds from the Print Committee 87.59

*Several Monograms*, 1986

Dry pigment and acrylic on paper: sheet,  $59\frac{9}{16} \times 40\frac{1}{8}$  ( $151.3 \times 101.9$ ); image,  $56\frac{9}{16} \times 36\frac{3}{8}$  ( $143.7 \times 93.7$ )

Purchase, with funds from the Drawing Committee 87.55

**David Salle (b. 1952)**

*Sextant in Dogtown*, 1987

Oil and acrylic on canvas,  $96\frac{3}{16} \times 126\frac{3}{4}$   
( $244.3 \times 320.7$ )

Purchase, with funds from the Painting and Sculpture Committee 88.8

**Richard Serra (b. 1939)**

*Untitled (Project for the Whitney Museum)*, 1975

Oil, felt-tip pen, charcoal, ink, and graphite on paper,  $11\frac{3}{16} \times 22\frac{7}{8}$  ( $28.7 \times 58.1$ )

Purchase, with funds from the Drawing Committee 88.20

**Joel Shapiro (b. 1941)**

*Untitled*, 1987

Charcoal and chalk on paper,  $53\frac{1}{8} \times 42\frac{9}{16}$   
( $134.9 \times 108.1$ )

Purchase, with funds from Mrs. Nicholas Millhouse and the Drawing Committee 88.21

**Cindy Sherman (b. 1954)**

*Untitled #146*, 1985

Color photograph,  $71\frac{1}{16} \times 48\frac{1}{8}$   
( $181.9 \times 122.2$ )

Purchase, with funds from Eli and Edythe L. Broad 87.49

**Robert Smithson (1938–1973)**

*Now Moving*, c. 1961–63

Gouache, crayon, and collage on paper,  $17\frac{1}{16} \times 18\frac{7}{16}$  ( $45.6 \times 46.8$ )

Purchase, with funds from the Drawing Committee 88.5

**Benton Spruance (1904–1967)**

*Repose in Egypt*, 1940

Lithograph: sheet,  $21\frac{1}{16} \times 15\frac{1}{16}$   
( $55.4 \times 40.2$ ); image,  $15\frac{3}{8} \times 10\frac{1}{8}$   
( $39.1 \times 25.7$ )

Purchase, with funds from the Katherine Schmidt Shubert Purchase Fund 88.31

**Frank Stella (b. 1936)**

*Dove of Tanna*, 1977, from the Exotic Bird Series

Mixed media on aluminum,  $154 \times 225 \times 56$   
( $391.2 \times 571.5 \times 91.4$ ) approximate

Partial and promised gift of Mr. and Mrs. Victor W. Ganz P.25.83

**John Storrs (1885–1956)**

*Design for Fabrication of Abstract Metal Sculpture*, c. 1924–25

Ink on paper,  $15\frac{3}{8} \times 10\frac{1}{4}$  ( $39.1 \times 27.3$ )

Promised gift of Raymond J. Learsy P.1.88

**Mark Tobey (1890–1976)**

*Battle of the Lights*, 1956

Gouache and tempera on paper,  $43\frac{1}{2} \times 35\frac{1}{2}$   
( $110.5 \times 90.2$ ) sight

Promised gift of Lydia Winston Malbin in honor of Walter Fillin P.2.87

**Andy Warhol (1925–1987)**

*Untitled*, 1956

Ink on paper, recto and verso,  $16\frac{3}{8} \times 13\frac{3}{8}$   
( $42.2 \times 35.2$ )

Promised gift of Arlyn and Edward L. Gardner P.2a–b.88

*Self-Portrait*, 1967

Serigraph,  $22\frac{3}{8} \times 22\frac{3}{8}$  ( $57.5 \times 57.5$ ) sight

Purchase, with funds from the Katherine Schmidt Shubert Purchase Fund 88.14

**Tom Wesselmann (b. 1931)**

*Seascape Dropout*, 1982

Color woodcut,  $21\frac{3}{4} \times 24\frac{7}{8}$  ( $55.3 \times 63.2$ )

Purchase, with funds from the Print Committee 87.60

**Terry Winters (b. 1949)**

*Untitled*, 1985

Charcoal and oil paint stick on paper,  $41\frac{9}{16} \times 29\frac{3}{8}$  ( $105.6 \times 75.3$ )

Purchase, with funds from the Drawing Committee 88.6

# Lenders to Museum Exhibitions

Berenice Abbott  
Robert E. Abrams  
The Ackland Art Museum, University of  
North Carolina, Chapel Hill  
Addison Gallery of American Art, Phillips  
Academy, Andover, Massachusetts  
Warren Adelson  
A.M. Adler Fine Arts, New York  
Mr. and Mrs. Herbert Adler  
Albright-Knox Art Gallery, Buffalo, New York  
Brooke Alexander, New York  
American Museum in Britain, Bath  
Mr. and Mrs. Harry W. Anderson  
Estate of Diane Arbus  
Archdiocese of Baltimore  
The Louise and Walter Arensberg Collection  
Antoinette and Isaac Arnold, Jr.  
Mrs. Bess Arnold  
The Art Institute of Chicago  
Richard Artschwager  
Asher/Faure Gallery, Los Angeles  
Harrison Augur  
The Baltimore Museum of Art  
Mr. and Mrs. S. Brooks Barron  
Judith Barry  
Jennifer Bartlett  
Timothy Baum  
Beinecke Rare Book and Manuscript Library,  
Yale University, New Haven  
Madeleine and Jay Bennett  
Barbara and Bruce Berger  
Mr. and Mrs. Irwin L. Bernstein  
Martin Bernstein  
Birmingham Museum of Art, Alabama  
Bruno Bischofsberger  
Irving Blum  
Mrs. Andrea Bollt  
Bowdoin College Museum of Art, Brunswick,  
Maine  
William C.A. Boyle and Frank B. Boyle  
Norman and Irma Broman  
Grace Borgenicht Brandt  
The Eli and Edythe L. Broad Collection  
The Eli Broad Family Foundation  
The Edward R. Broida Trust, Los Angeles  
The Brooklyn Museum, New York  
Ann and Donald Brown  
Roger Brown  
Patricia Brundage and William Copley  
Eddo A. Bult  
Carter Burden  
Robert Burge/Twentieth Century  
Photographs, Ltd., New York  
Bill Burke  
The Butler Institute of American Art,  
Youngstown, Ohio  
Estate of Alexander Calder  
Mrs. Broadnax Cameron  
Betsy and Sam Cantey III  
The Carnegie Museum of Art, Pittsburgh

Mathieu Carrière  
Amon Carter Museum, Fort Worth  
Lee Ault Carter  
Leo Castelli Gallery, New York  
Castelli Graphics, New York  
John Chamberlain  
Sarah Charlesworth  
Mr. Barry Cheslock  
Richard and Stephanie Chestnov  
Garth Clark Gallery, New York/Los Angeles  
Francesco and Alba Clemente  
The Cleveland Museum of Art  
Barry M. Cohen  
Douglas and Carol Cohen  
Sylvan Cole Gallery, New York  
Columbus Museum of Art, Ohio  
Commerce Graphics Ltd., Inc., East  
Rutherford, New Jersey  
Paula Cooper Gallery, New York  
The Corcoran Gallery of Art,  
Washington, D.C.  
The Joseph and Robert Cornell Memorial  
Foundation  
Charles Cowles Gallery, Inc., New York  
Petah Coyne  
Douglas S. Cramer  
John Crawford  
Neelon Crawford  
Joan Crowell  
The Currier Gallery of Art, Manchester,  
New Hampshire  
Dorit Cypis  
Dallas Museum of Art  
George H. Dalsheimer  
Earl Davis  
De Cordova and Dana Museum and Park,  
Lincoln, Massachusetts  
Dorothea Demuth  
The Demuth Foundation, Lancaster,  
Pennsylvania  
The Detroit Institute of Arts  
Beth and James DeWoody  
Arlene and Avrom Doff  
Norman Dolph  
Edward R. Downe, Jr.  
Mr. and Mrs. Ben Dunkelmann  
Mr. and Mrs. Barney A. Ebsworth  
Carol Ehlers Photographs, Inc., Chicago  
Anne and Joel Ehrenkranz  
William S. Ehrlich  
Joyce Eliason  
Richard L. Feigen & Co., Inc., New York  
Mr. and Mrs. Oscar Feldman  
Suzanne and Howard Feldman  
Ronald Feldman Fine Arts, New York  
Rosamund Felsen Gallery, Los Angeles  
The Fine Arts Center, Cheekwood,  
Tennessee  
The Fine Arts Museums of San Francisco  
Marianne and Jonathan Fineberg  
Thomas Folk  
Fort Worth Art Museum  
Robert Freidus  
Gagosian Gallery, Inc., New York  
Mr. and Mrs. Edward Gardner  
Arthur and Carol Goldberg  
Dorothy Goldeen Gallery, Santa Monica,  
California  
Ralph and Helyn Goldenberg  
Nan Goldin

Faith G. Golding  
Lawrence J. Goldrich  
Irwin Goldstein, M.D.  
Marcia and William Goodman  
Janet Green  
Robert and Gayle Greenhill  
Mr. and Mrs. George Greenspan  
Mineko Grimmer  
Saskia Grooms  
Agnes Gund  
Mr. and Mrs. Graham Gund  
Roger Haase and Michael Birdsall, Art and  
Antiques  
Robert H. Half  
Ann Hamilton  
Hampton National Historic Site, Towson,  
Maryland  
Harvard University Art Museums,  
Cambridge, Massachusetts  
Mr. and Mrs. Marshall Hatch  
Mr. and Mrs. Richard C. Hedreen  
The High Museum of Art, Atlanta  
Susanne Feld Hilberry and Richard  
Kandarian  
Hirschl & Adler Folk, New York  
Hirschl & Adler Galleries, Inc., New York  
Hirshhorn Museum and Sculpture Garden,  
Smithsonian Institution, Washington, D.C.  
Mr. and Mrs. Edwin Hochberg  
Adrienne and Edward Hoffman  
Sharon and John Hoffman  
Rhona Hoffman Gallery, Chicago  
Rita and Benjamin D. Holloway  
Hood Museum of Art, Dartmouth College,  
Hanover, New Hampshire  
Stephen and Pamela Hootkin  
Mr. and Mrs. Leonard Horwich  
Edwynn Houk Gallery, Chicago  
Ghislaine Hussenot  
Birney Imes  
International With Monument Gallery,  
New York  
Nicola Jacobs Gallery, London  
Sidney Janis Gallery, New York  
Mr. and Mrs. William C. Janss  
Stephane Janssen  
Jedermann Collection, N.A.  
Jasper Johns  
Herbert F. Johnson Museum of Art, Cornell  
University, Ithaca, New York  
Miani Johnson  
Joan Jonas  
Joslyn Art Museum, Omaha, Nebraska  
Alex Katz  
George A. and Frances R. Katz  
Mr. and Mrs. Robert Kaye  
Kennedy Galleries, New York  
Kent Fine Art, Inc., New York  
Estate of André Kertész  
Mr. and Mrs. Sidney Kibrick  
David W. Kiehl  
Phyllis Kind Gallery, New York  
Calvin Klein  
Mr. and Mrs. Walter G. Knestruck  
M. Knoedler & Co., Inc., New York  
Harry L. Koenigsberg  
Kasper König  
Shigeko Kubota  
Kunstmuseum Basel, Switzerland; Emanuel  
Hoffman Foundation



Cheryl Laemmle  
 Cheryl Laemmle and Michael Lucero  
 Lafayette Parke Gallery, New York  
 La Jolla Museum of Contemporary Art,  
 California  
 Emily Fisher Landau  
 William H. Lane Foundation, Leominster,  
 Massachusetts  
 Lannan Foundation, Venice, California  
 Ibram Lassaw  
 Estée Lauder Cosmetics, New York  
 Raymond J. Learsy  
 Louise and Virgil LeQuire  
 Jo Levinson  
 Jean Farley Levy  
 Dr. and Mrs. R.C. Levy  
 Sydney and Frances Lewis  
 Roy Lichtenstein  
 Robert K. and Loretta Lifton  
 Gail Chesler Lippe and Richard Lippe  
 Estate of Seymour Lipton  
 The Albert A. List Family Collection  
 Robert Lobe  
 Mr. and Mrs. Carl D. Lobell  
 Robert Longo  
 L.A. Louver Gallery, Los Angeles  
 Marcia Lucas  
 Mary Lucier  
 Lysiane Luong and Red Grooms  
 Herbert Lust  
 Linda and Harry Macklowe  
 Susan and Lewis Manilow  
 Curt Marcus Gallery, Inc., New York  
 Anne and Martin Margulies

Marlborough Gallery, New York  
 James Maroney, New York  
 Steve Martin  
 Maryland Historical Society, Baltimore  
 Massachusetts Institute of Technology,  
 Cambridge  
 Barbara Mathes Gallery, Inc., New York  
 Mr. and Mrs. Frederick R. Mayer  
 Mrs. Robert B. Mayer  
 Robert B. Mayer Family Collection  
 Balene C. McCormick  
 Billie Sue McCrory  
 Marion Koogler McNay Art Museum, San  
 Antonio, Texas  
 Steve and Mary Meadow  
 Memorial Art Gallery of the University of  
 Rochester, New York  
 Memphis Brooks Museum of Art, Tennessee  
 Metro Pictures, New York  
 The Metropolitan Museum of Art, New York  
 Midtown Galleries, New York  
 Laurence Miller Gallery, New York  
 Robert Miller Gallery, New York  
 Milwaukee Art Museum  
 The Minneapolis Institute of Arts  
 Jeffrey and Marsha Miro  
 Adrian and Robert Mnuchin  
 Moderna Museet, Stockholm  
 Munson-Williams-Proctor Institute, Utica,  
 New York  
 Elizabeth Murray  
 Musée National d'Art Moderne, Centre  
 Georges Pompidou, Paris

Museum of Art, Rhode Island School of  
 Design, Providence  
 Museum of Contemporary Art, Chicago  
 The Museum of Contemporary Art,  
 Los Angeles  
 Museum of Early Southern Decorative Arts,  
 Winston-Salem, North Carolina  
 Museum of Fine Arts, Boston  
 The Museum of Fine Arts, Houston  
 Museum of Fine Arts, Springfield,  
 Massachusetts  
 The Museum of Modern Art, New York  
 William Mutter  
 Ann and Walter Nathan  
 Mr. and Mrs. Robert F. Nation  
 National Museum of American Art,  
 Smithsonian Institution, Washington, D.C.  
 Nebraska Art Association, Sheldon Memorial  
 Art Gallery, University of Nebraska,  
 Lincoln  
 Roy B. Neuberger  
 New Jersey State Museum, Trenton  
 The New York Public Library, Astor, Lenox  
 and Tilden Foundations  
 The Newark Museum, New Jersey  
 Drs. Steven and Sara Newman  
 Isamu Noguchi Foundation, Inc., Long  
 Island City, New York  
 Norton Gallery and School of Art, West Palm  
 Beach, Florida  
 The Oakleigh Collection  
 The Oliver-Hoffmann Family Collection  
 Andrew J. Ong

**Cindy Sherman (b. 1954)**

Untitled #146, 1985

Color photograph, 71 $\frac{1}{16}$  × 48 $\frac{1}{8}$  inches

(181.9 × 122.2 cm)

Purchase, with funds from Eli and Edythe L.  
 Broad 87.49

Untitled #146 is the first work by Sherman to  
 enter the Permanent Collection. It is one of a  
 series of self-portraits known for their myth-  
 ological character and hallucinatory images  
 and props. It was shown in "Cindy Sherman,"  
 a retrospective of her photographs, which  
 was organized at the Akron Art Museum and  
 expanded for presentation at the Whitney  
 Museum in 1987.





Eric Orr  
 Mr. and Mrs. I. David Orr  
 Alfonso A. Ossorio  
 Pace Editions, New York  
 The Pace Gallery, New York  
 Pace MacGill Gallery, New York  
 The Pennsylvania Academy of the Fine Arts,  
 Philadelphia  
 Ellen Phelan  
 Philadelphia Museum of Art  
 Liz Phillips  
 The Phillips Collection, Washington, D.C.  
 Edward Plunkett  
 Poetry Rare Books Collection, University  
 Libraries, State University of New York,  
 Buffalo  
 Portland Museum of Art, Maine  
 Mr. and Mrs. Meyer P. Potamkin  
 Kimiko and John Powers  
 Janis Provisor  
 The Prudential Insurance Company of  
 America, Newark, New Jersey  
 Queen Annes County Historical Society,  
 Queen Anne, Maryland  
 Audrey S. Ratner  
 Howard Read  
 Charles C. Reeder  
 The Regis Collection, Minneapolis  
 Horace Richter  
 Abby Aldrich Rockefeller Folk Art Center,  
 Williamsburg, Virginia  
 Margarete Roeder Fine Arts, New York  
 Eileen Rosenau  
 Leslie and Ron Rosenzweig  
 Judith Joy Ross  
 Richard Rouillard  
 Lane Maurer Rourke  
 Vivian and Robert Rowan  
 Curt Royston  
 Mera and Donald Rubell  
 Laurie Rubin Gallery, Inc., New York  
 William Rush  
 Mary Ryan Gallery, New York  
 Charles and Doris Saatchi  
 The Saatchi Collection, London  
 Saginaw Art Museum, Michigan  
 The Saint Louis Art Museum

Salander-O'Reilly Galleries, Inc., New York  
 The Santa Barbara Museum of Art,  
 California  
 Nancy and Alan Saturn  
 Lothar Schirmer  
 Jacqueline Schnabel  
 Mr. and Mrs. Paul C. Schorr III  
 Alan and Paula Schwartz  
 Barbara and Eugene Schwartz  
 Buky Schwartz  
 Estelle Schwartz  
 Eugene Schwartz  
 Pippa Scott  
 Mr. and Mrs. Fred I. Seff  
 Charles Semonsky  
 Shaklee Corporation, San Francisco  
 Joel Shapiro  
 Sharpe Gallery, New York  
 Susan Sheehan, Inc., New York  
 Peter Shelton  
 Cindy Sherman  
 Anita Simons  
 William Kelly Simpson  
 Joseph Sirulnick and Marcy Sirulnick  
 Aaron Siskind Foundation, Greenville,  
 Rhode Island  
 Marian Skeist  
 The Skerik Family Collection  
 Martin Sklar  
 Laura Skoler  
 The David and Alfred Smart Gallery of the  
 University of Chicago  
 Estate of David Smith  
 Smith College Museum of Art, Northampton,  
 Massachusetts  
 David M. Solinger  
 Holly Solomon Gallery, New York  
 Carl Solway Gallery, Cincinnati  
 Frederick Sommer  
 Southwestern Bell Corporation, St. Louis  
 Jerry Speyer  
 Speyer Family Collection  
 Staley-Wise Gallery, New York  
 Kathryn and Robert Steinberg  
 Stephens Inc., Little Rock, Arkansas  
 Marc J. Straus and Jeffrey M. Ambinder  
 Mr. Charles E. Sumwalt

Sari and Rick Swig  
 Mr. and Mrs. Julian Taub  
 Terra Museum of American Art, Chicago;  
 Daniel J. Terra Collection  
 Edward Thorp Gallery, New York  
 303 Gallery, New York  
 Thyssen-Bornemisza Collection, Lugano,  
 Switzerland  
 Jane M. Timken  
 Barbara Toll Fine Arts, New York  
 John Torreano  
 Albert Totah Gallery, New York  
 Twining Gallery, New York  
 Suzanne Usdan  
 The Carl Van Vechten Gallery of Fine Arts at  
 Fisk University, Nashville  
 Vanderwoude Tananbaum Gallery,  
 New York  
 Vassar College Art Gallery, Poughkeepsie,  
 New York  
 Virginia Museum of Fine Arts, Richmond  
 Walker Art Center, Minneapolis  
 Jill and Douglas Walla  
 Washburn Gallery, New York  
 Frederick R. Weisman Collection,  
 Los Angeles  
 Jessica Weiss and Carl Teitelbaum  
 Wellington Management Company/  
 Thorndike, Doran, Paine & Lewis  
 Collection, Boston  
 Mr. and Mrs. James L. Whitcomb  
 Williams College Museum of Art,  
 Williamstown, Massachusetts  
 Robert W. Wilson  
 Mathew Wolf  
 Yale University Art Gallery, New Haven  
 Richard York Gallery, New York  
 Donald Young Gallery, Chicago  
 Zabriskie Gallery, New York  
 Virginia M. Zabriskie  
 Bette Ziegler  
 Jane Voorhees Zimmerli Art Museum,  
 Rutgers, The State University, New  
 Brunswick, New Jersey  
 Mr. and Mrs. Donald Zucker  
 92 anonymous

**Hunt Diederich (1884-1953)**  
 Archer, c. 1922  
 Silhouette laid down on paper, 6<sup>11/16</sup> × 9<sup>15/16</sup>  
 inches (17 × 25.2 cm) (sight)  
 Purchase, with funds from the John I.H. Baur  
 Purchase Fund 87.48

Diederich, grandson of the American painter  
 William Morris Hunt, was a friend of  
 Gertrude Vanderbilt Whitney, who supported  
 his work. Animals in motion was one of his  
 favorite subjects, along with polo matches  
 and bullfights. He reproduced Archer on his  
 business cards.



# Institutions and Organizations Receiving Loans

This list consists of Permanent Collection loans only to exhibitions not organized by the Whitney Museum of American Art. Institutions accepting loans through Whitney Museum traveling exhibitions are listed under "Traveling Exhibitions."

Albright-Knox Art Gallery, Buffalo, New York  
"Abstract Expressionism"  
September 19, 1987–January 29, 1988

Aspen Art Museum, Colorado  
"Alexis Smith, Joseph Cornell: Parallels"  
July 9–August 30, 1987

Vrej Baghoomian, Inc., New York  
"Andy Warhol"  
April 2–23, 1988

Birmingham Museum of Art, Alabama  
"The Expressionist Landscape: 1920–1940"  
September 12–November 4, 1987  
Exhibition traveled through March 27, 1988, to Everson Museum of Art, Syracuse, New York

The Bronx Museum of the Arts, New York  
"A Return to the Figure: Gunston, Helion, Pereira"  
April 7–August 28, 1988

Richard F. Brush Art Gallery of St. Lawrence University, Canton, New York  
"Afro-America '88: A Dream Deferred"  
March 3–April 8, 1988

Castelli Graphics, New York  
"Castelli Graphics May 1969–May 1988"  
May 7–June 30, 1988

CDS Gallery, New York  
"The Irascibles"  
February 4–27, 1988

Center Gallery of Bucknell University, Lewisburg, Pennsylvania  
"Henry Lee McFee and the Return to Nature in American Formalist Painting"  
August 20–September 30, 1987

George Ciscle Gallery, Baltimore  
"Keith M. Martin: A Retrospective"  
May 7–30, 1987  
Exhibition traveled through September 26, 1987, to Washington County Museum of Fine Arts, Hagerstown, Maryland, and Academy of the Arts, Easton, Maryland

Columbus Museum of Art, Ohio  
"The Early Works of Charles E. Burchfield 1915–1921"  
December 13, 1987–February 7, 1988  
Exhibition traveled through July 10, 1988, to Laguna Art Museum, Laguna Beach, California, and Burchfield Art Center, Buffalo, New York

The Denver Art Museum  
"Lucas Samaras: Objects and Subjects 1969–1987"  
May 7–July 10, 1988

Exhibition traveling through November 12, 1989, to National Museum of American Art, Smithsonian Institution, Washington, D.C.; The High Museum of Art, Atlanta; Museum of Art, Fort Lauderdale, Florida; and San Francisco Museum of Modern Art

Edmonton Art Gallery, University of Alberta, Canada  
"Works from the Canadian Art Club"  
April 1–June 5, 1988

Fisher Gallery, University of South California, Los Angeles  
"Paintings and Drawings by Joyce Treiman"  
January 19–February 28, 1988  
Exhibition traveled through August 28, 1988, to Memorial Art Gallery of the University of Rochester, New York, and Portland Art Museum, Oregon

Fort Worth Art Museum  
"Nancy Graves: A Sculpture Retrospective"  
May 17–July 12, 1987  
Exhibition traveled through February 29, 1988, to The Santa Barbara Museum of Art, California, and The Brooklyn Museum, New York

Forum Gallery, New York  
"Raphael Soyer, Early and Late"  
November 11–30, 1987

Galerie Lelong, New York  
"Sculpture: Beuys, Bourgeois, Flavitt, Judd, Klein, Kounellis, Morris, Nauman, Smithson, diSuvero"  
October 29–December 5, 1987

Gallery Urban, Urban Art Resource Center, New York  
"Ben Kamihira: Retrospective Exhibition"  
October 6–November 7, 1987

Gimpel & Weitzenhoffer Inc., New York  
"Enrico Donati"  
October 6–31, 1987

Richard Green Gallery, New York  
"Anuszkiewicz: Four Decades"  
March 16–April 4, 1988

Greenville County Museum of Art, Greenville, South Carolina  
"Just Like a Woman"  
March 15–May 15, 1988

The Peggy Guggenheim Collection, Venice  
"Peggy Guggenheim's Other Legacy"  
October 1, 1987–January 10, 1988

Solomon R. Guggenheim Museum, New York  
"Aspects of Collage, Assemblage and the Found Object in 20th Century Art"  
March 29–May 22, 1988

Heckscher Museum, Huntington, New York  
"The Artist's Mother: Portraits and Homages"  
November 14, 1987–January 3, 1988

The High Museum of Art, Atlanta  
"First Person Singular: Self-Portrait Photography"  
January 14–March 4, 1988

Hirschl & Adler Galleries, New York  
"The Work of A.E. Gallatin, Charles Shaw, and George L.K. Morris"  
January 16–February 27, 1988

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.  
"Roger Brown"  
August 13–October 10, 1987  
"Different Drummers"  
May 12–August 14, 1988

Houghton Gallery, Cooper Union, New York  
"Saints and Other Angels: The Religious Paintings of Audrey Flack"  
October 28–November 18, 1986  
Exhibition traveled through July 10, 1988, to Muhlenberg College, Philip Johnson Center for the Arts, Allentown, Pennsylvania; Hoyt L. Sherman Gallery, Ohio State University, Columbus; College of Wooster Art Museum, Ohio; Charleston Heights Art Center, Las Vegas; Fine Arts Gallery, University of California, Irvine; Danforth Museum of Art, Framingham, Massachusetts

International Sculpture Center, Washington, D.C.  
"New York: 1920's–1930's"  
April 21–May 9, 1988  
Exhibition traveled through October 2, 1988, to Isetan Museum of Art, Tokyo; Ouimaru Museum of Art, Osaka; Fukuoka Prefectural Museum of Art, Fukuoka; and Tochigi Prefectural Museum of Art, Utsunomiya, Japan



Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York  
 “Joan Mitchell: A Retrospective Exhibition”  
 February 26–May 1, 1988  
 Exhibition traveling through April 23, 1989, to The Corcoran Gallery of Art, Washington, D.C.; San Francisco Museum of Modern Art; Albright-Knox Art Gallery, Buffalo, New York; La Jolla Museum of Contemporary Art, California

Kent Fine Art Inc., New York  
 “Llyn Foulkes”  
 October 14–November 11, 1987

Kouros Gallery, New York  
 “Memorial Exhibition in Honor of John Bernard Meyers”  
 June 7–July 1, 1988

Kunstforum Laderbank, Vienna  
 “The Railroad in Art”  
 October 6–December 2, 1987

Kunsthalle, Stadt Nürnberg, West Germany  
 “4th International Triennale of Drawing”  
 June 16–October 2, 1988

Sarah Lawrence College Art Gallery, Bronxville, New York  
 “Personal Places: American Landscapes, 1905–1930”  
 February 16–April 24, 1988

Lehman College Art Gallery, The Bronx, New York  
 “New Versions of the Figure: Sculpture from the Whitney Museum”  
 October 6–December 17, 1987

Los Angeles County Museum of Art  
 “The Spiritual in Art: Abstract Painting 1890–1985”  
 November 21, 1986–March 8, 1987  
 Exhibition traveled through November 22, 1987, to Museum of Contemporary Art, Chicago, and Haags Gemeentemuseum, The Hague

The Mansfield Art Center, Mansfield, Ohio  
 “The American Seascape”  
 March 6–April 3, 1988

Curt Marcus Gallery, New York  
 “Fictions”  
 November 17–December 31, 1987

Maryland Historical Society, Baltimore  
 “Joshua Johnson: Freeman and Early American Portrait Painter”  
 September 25–December 31, 1987

McKissick Museum, The University of South Carolina, Columbia  
 “Prints by Helen Frankenthaler”  
 September 25–October 28, 1987  
 Exhibition traveled through March 5, 1988, to Gibbs Art Gallery, Charleston, South Carolina

The Menil Collection, Houston  
 “David Salle”  
 May 18–September 4, 1988

Milwaukee Art Museum  
 “Warhol/Beuys/Polke”  
 June 19–August 16, 1987  
 Exhibition traveled through November 15, 1987, to Contemporary Arts Museum, Houston

Mount Saint Vincent University, Halifax, Nova Scotia  
 “Marsden Hartley and Nova Scotia”  
 October 28–November 22, 1987  
 Exhibition traveled through March 15, 1988, to Art Gallery of Toronto

El Museo del Barrio, New York  
 “Rafael Montanez-Ortiz: Years of the Warrior, Years of the Psyche 1960–1988”  
 March 26–May 22, 1988

Museum of American Folk Art, New York  
 “Young America: Through the Eyes of the Folk Artist”  
 September 19–November 15, 1986  
 Exhibition traveled through April 25, 1988, to IBM Gallery of Science and Art, New York; Tucson Museum of Art, Arizona; Henry Ford Museum, Dearborn, Michigan; Mint Museum, Charlotte, North Carolina; and Terra Museum of American Art, Chicago

Museum of Art, Rhode Island School of Design, Providence  
 “William Bailey”  
 April 8–June 19, 1988

Museum of Art, Science and Industry, Inc., Bridgeport, Connecticut  
 “Milton Avery: Gifts of Roy R. Neuberger”  
 October 17–November 29, 1987

Museum of Fine Arts, Boston  
 “Charles Sheeler: Paintings, Drawings, Photographs”  
 October 13, 1987–January 3, 1988  
 Exhibition traveled through July 10, 1988, to Whitney Museum of American Art, New York, and Dallas Museum of Art

Museum Moderner Kunst, Palais Liechtenstein, Vienna  
 “Friederick Kiesler Visionär 1890–1965”  
 April 25–June 21, 1988

Museum of New Mexico, Santa Fe  
 “Los Cinco Pintores”  
 April 23–July 10, 1988  
 Exhibition traveling through May 21, 1989, to Museum of Art of the American West, Houston; Art Institute for the Permian Basin, Odessa, Texas; Palm Springs Desert Museum, California; Museum of the Southwest, Midland, Texas; and Roswell Museum and Art Center, Roswell, New Mexico

Nagoya City Art Museum, Japan  
 “Perspective of 20th Century Painting”  
 April 23–June 19, 1988

Nassau County Museum of Fine Art, Roslyn Harbor, New York  
 “Selected Works by Niki de Saint Phalle”  
 September 27, 1987–January 4, 1988

National Gallery of Art, Washington, D.C.  
 “Georgia O’Keeffe”  
 November 1, 1987–February 21, 1988  
 Exhibition traveling through June 18, 1989, to The Art Institute of Chicago; Dallas Museum of Art; The Metropolitan Museum of Art, New York; and Los Angeles County Museum of Art

National Museum of American Art, Smithsonian Institution, Washington, D.C.  
 “American Art Deco”  
 April 17–July 26, 1987  
 Exhibition traveled through July 13, 1988, to Center for the Fine Arts, Miami; Joslyn Art Museum, Omaha, Nebraska; Philbrook Art Center, Tulsa, Oklahoma; and Minnesota Museum of Art, St. Paul

The National Museum of Art, Osaka, Japan  
 “10th Anniversary Exhibition”  
 October 3–December 6, 1987

The National Museum of Women in the Arts, Washington, D.C.  
 “American Women Artists 1830–1930”  
 April 10–June 14, 1987  
 Exhibition traveled through January 31, 1988, to The Minneapolis Institute of Arts; Wadsworth Atheneum, Hartford, Connecticut; and San Diego Museum of Art

The New Britain Museum of American Art, Connecticut  
 “Cleve Gray: Works on Paper”  
 September 27–November 15, 1987

New Jersey State Museum, Trenton  
 “Thomas George”  
 October 17–November 29, 1987

New York State Museum, Albany  
 “Diamonds Are Forever”  
 June 6–August 5, 1987

New York Studio School of Drawing, Painting and Sculpture, New York  
 “The New Sculpture Group—A Look Back: 1957–1961”  
 March 8–April 8, 1988

Niederrheinisches Museum, Duisburg, West Germany  
 “Charles Ives and the American Music Tradition”  
 September 13–November 30, 1987

The Pace Gallery, New York  
 “Isamu Noguchi Retrospective Exhibition”  
 May 13–June 11, 1988



**Robert Smithson (1938–1973)**

*Now Moving, c.1961–63*

*Gouache, crayon, and collage on paper,*

*17<sup>13</sup>/<sub>16</sub> × 18<sup>7</sup>/<sub>16</sub> inches (45.6 × 46.8 cm)*

*Purchase, with funds from the Drawing Committee 88.5*

Smithson is best known for his huge earth-work sculptures. At the time of his death, however, drawings comprised the bulk of his completed work, and they have been an invaluable resource for understanding his art. "Robert Smithson: Sculpture," organized by the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, was presented at the Whitney Museum in 1982.



The Parrish Art Museum, Southampton, New York

"John Marin: Paintings, 1913–1953"

July 19–September 20, 1987

Exhibition traveled through September 4, 1988, to Norton Gallery of Art, West Palm Beach, Florida; Telfair Academy of Arts and Sciences, Savannah, Georgia; Museum of Art, Pennsylvania State University, University Park; and Albright-Knox Art Gallery, Buffalo, New York

Philbrook Art Center, Tulsa, Oklahoma  
"The Eloquent Object"

September 19, 1987–January 3, 1988

The Phillips Collection, Washington, D.C.  
"John Graham"

July 9–September 4, 1988

Exhibition traveled through September 4, 1988, to Neuberger Museum, State University of New York at Purchase; Newport Harbor Art Museum, Newport Beach, California; University Art Museum, University of California, Berkeley; and The David and Alfred Smart Gallery of the University of Chicago

The Queens Museum, Flushing, New York  
"Photography and Art: Interactions Since 1946"

February 13–April 3, 1988

Renaissance Society at the University of Chicago

"Christine Ramberg: A Retrospective 1969–1987"

March 6–April 17, 1988

The John and Mable Ringling Museum of Art, Sarasota, Florida

"This Is Not a Photograph: Twenty Years of Large-Scale Photography, 1966–1986"

March 7–May 31, 1987

Exhibition traveled through April 12, 1988, to Akron Art Museum, Ohio, and The Chrysler Museum, Norfolk, Virginia

Sardoni Art Gallery, Wilkes College, Wilkes-Barre, Pennsylvania

"George B. Luks: An American Artist"

May 3–June 14, 1987

Exhibition traveled through January 3, 1987, to Delaware Art Museum, Wilmington; Kraushaar Gallery, New York; and Hunter Museum of Art, Chattanooga, Tennessee

Schreiber-Cutler, Inc., New York

"Hans Breder"

April 2–27, 1988

Seattle Art Museum

"Jacob Lawrence: American Painter"

July 10–September 7, 1986

Exhibition traveled through December 1, 1987, to The Oakland Museum, California; The High Museum of Art, Atlanta; The Phillips Collection, Washington, D.C.; Dallas Museum of Art; and The Brooklyn Museum, New York

Sheldon Memorial Art Gallery, University of Nebraska, Lincoln

Reciprocal loan

April 28–July 8, 1987

Springfield Art Association, Illinois

"Dong Kingman"

April 16–May 27, 1988

The Tate Gallery, London

"Mark Rothko Retrospective"

June 17–September 1, 1987

Exhibition traveled through March 31, 1988, to Fundacion Juan March, Madrid, and Museum Ludwig, Cologne

Terra Museum of American Art, Chicago

"Surfaces: Two Decades of Painting in Chicago"

September 1–November 15, 1987

University Art Museum, University of California, Berkeley

"Made In U.S.A.: Art from the '50s and '60s"

April 4–June 21, 1987

Exhibition traveled through December 7, 1987, to The Nelson-Atkins Museum of Art, Kansas City, Missouri, and Virginia Museum of Fine Arts, Richmond

Jane Voorhees Zimmerli Art Museum, Rutgers, The State University, New Brunswick, New Jersey

"Ethel Schwabacher"

September 6–November 14, 1987

# Library Fellows

The Library Fellows, a group of 51 bibliophiles who support the Whitney Museum Library, meet several times a year in outstanding libraries and institutions in the New York area. In honor of Walter Fillin, a Library Fellow who died in July, the group's first meeting this year was held at the Whitney Museum for a special viewing of "Literature Illustrated by American Artists: Selected Gifts of Lucille and Walter Fillin to the Library of the Whitney Museum of American Art." The exhibition was accompanied by a brochure by Lucille Fillin. The group also visited the homes of Bradford Morrow and Henry Geldzahler and Raymond Foy.

The Fellows annually produce a special limited-edition publication for their Artists and Writers Series, pairing distinguished American artists and authors. In the fall of 1987, the Library Fellows published their fifth fine-press book, distributed to each of the Fellows—*Hiddenness*, designed by Richard Tuttle with four prints by him and a poem by Mei-mei Berssenbrugge.

*Left to right: Flora Miller Biddle, Chairman of the Whitney Museum, with poet Mei-mei Berssenbrugge and artist Richard Tuttle at the November 19, 1987, reception celebrating publication of the Library Fellows' fifth annual fine-press book, Hiddenness, a collaboration between Berssenbrugge and Tuttle.*



Brendan Gill, *Chairman*  
 Laura Adams  
 Bernard M. Barenholtz  
 William Beekman  
 Sandra Brant  
 Hadassah T. Brooks  
 Joanne L. Cassullo  
 Joan Hardy Clark  
 Babette Goodman Cohen  
 Georgia R. de Havenon  
 Beth Rudin DeWoody  
 Edward R. Downe, Jr.  
 Frederick Eberstadt

Lucille Fillin  
 B.H. Friedman  
 Faith G. Golding  
 Renee Graubart  
 Eric F. Green  
 Robert Grimes  
 Iola S. Haverstick  
 Charles M. Hobson III  
 Berthe Kolin  
 Emily Fisher Landau  
 David C. Langworthy  
 Raymond J. Learsy

Frances Lewis  
 Arthur Loeb  
 Linford L. Longheed  
 Mrs. Walter Maynard, Jr.  
 David H. Mortimer  
 Annalee G. Newman  
 Helen Pall  
 Barbara Goldsmith Perry  
 Elizabeth M. Petrie  
 Harold C. Price  
 Peter A. Ralston  
 Harold Rilkin  
 Roger Hugh Samet

Leonard Schlosser  
 Ethel Redner Scull  
 Kathleen Schotchfield  
 Joshua P. Smith  
 Pari Stave  
 Jean Stein  
 Michael Thomas  
 Jane Timken  
 Benjamin Weiss  
 A. Max Weitzenhoffer  
 Newton D. Werner  
 Reba White Williams  
 Thomas K. Wolfe, Jr.

Edward Ruscha (b. 1937)  
*Several Monograms, 1986*  
 Dry pigment and acrylic on paper: sheet,  
 59 $\frac{1}{16}$  × 40 $\frac{1}{8}$  inches (151.3 × 101.9 cm);  
 image, 56 $\frac{1}{16}$  × 36 $\frac{7}{8}$  inches (143.7 × 93.7 cm)  
 Purchase, with funds from the Drawing  
 Committee 87.55

*Several Monograms* shows Ruscha's long-standing fascination with words and letters, but it is a departure from much of his previous work in its use of the human figure. In 1982 the Whitney Museum presented "The Work of Edward Ruscha," organized by the San Francisco Museum of Modern Art.





# National Committee

The National Committee, comprising 48 patrons and collectors of American art from 23 states and the District of Columbia, was established in 1980. The Committee helps bring the achievements of twentieth-century American artists to national attention by sponsoring traveling exhibitions and related programs. The projects represent a highly successful effort to extend support for American art throughout the United States, since National Committee sponsorship makes exhibitions available to institutions that otherwise might be unable to afford them.

The National Committee has now sponsored nine traveling exhibitions; a film, *20th-Century American Art: Highlights of the Permanent Collection*; and videotapes about the 1985 and 1987 Biennial Exhibitions. The film and videotapes were produced by the Public Education Department.

Mr. and Mrs. Anthony Ames  
*Atlanta, Georgia*

Mr. and Mrs. Henry E. Catto  
*Washington, D.C.*

The Honorable Anne Cox Chambers  
*Atlanta, Georgia*

Mr. and Mrs. Thomas B. Coleman  
*New Orleans, Louisiana*

Dr. and Mrs. David R. Davis  
*Bellevue, Washington*

Mr. and Mrs. James S. DeSilva, Jr.  
*Rancho Santa Fe, California*

Mr. and Mrs. Rene di Rosa  
*Napa, California*

Mr. and Mrs. Thomas H. Dittmer  
*Lake Forest, Illinois*

Mr. and Mrs. Peter H. Dominick, Jr.  
*Denver, Colorado*

Laura Donnelley  
*Aspen, Colorado*

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Mr. and Mrs. Herbert E. Jones, Jr.  
*Charleston, West Virginia*

Mr. and Mrs. R. Crosby Kemper  
*Kansas City, Missouri*

Mr. and Mrs. Robert P. Kogod  
*Bethesda, Maryland*

Mr. and Mrs. Leonard A. Lauder  
*New York, New York*

Mr. and Mrs. Sydney Lewis  
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Mrs. Robert B. Mayer  
*Chicago, Illinois*

Byron R. Meyer  
*San Francisco, California*

Mr. and Mrs. Robert E. Meyerhoff  
*Phoenix, Maryland*

Mr. and Mrs. Nicholas Millhouse  
*New York, New York*

Mr. and Mrs. S.I. Morris  
*Houston, Texas*

Mr. and Mrs. A.J.F. O'Reilly  
*Pittsburgh, Pennsylvania*

Mr. and Mrs. H. Charles Price  
*Dallas, Texas*

Mr. and Mrs. Harold C. Price  
*Laguna Beach, California*

Mr. and Mrs. C. Lawson Reed  
*Cincinnati, Ohio*

Mr. and Mrs. Paul C. Schorr III  
*Lincoln, Nebraska*

Mr. and Mrs. Donald Scutchfield  
*Woodside, California*

Reverend and Mrs. Alfred R. Shands III  
*Crestwood, Kentucky*

Mr. and Mrs. Clinton Swingle  
*Elverson, Pennsylvania*

Nellie Taft  
*Boston, Massachusetts*

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*Bloomfield Hills, Michigan*

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Mr. and Mrs. Jack W. Warner  
*Tuscaloosa, Alabama*

Mrs. Paul L. Wattis  
*San Francisco, California*

Leslie H. Wexner  
*Columbus, Ohio*

Mr. and Mrs. Cornelius Vanderbilt Whitney  
*New York, New York*

Mr. and Mrs. David M. Winton  
*Wayzata, Minnesota*

Mr. and Mrs. Robert Woods  
*Los Angeles, California*

## Ex Officio

Mr. and Mrs. Sydney F. Biddle  
*New York, New York*

Mr. and Mrs. William S. Woodside  
*New York, New York*



Members of the National Committee, Whitney Museum staff and Trustees, and guests at a dinner given by Phyllis Wattis (seated at

center) at her home in San Francisco, January 11, 1988.



National Committee Spring Weekend, May 6 to 8, 1988, in New York City. Reception held at the Whitney Museum of American Art, Downtown at Federal Reserve Plaza, followed by dinner at Canal Bar for Committee members and artists. Clockwise from top left:

Crosby Kemper (Kansas City) (left) with artist Red Grooms.

Left to right: artist Robert Lobe, June Schorr (Lincoln, Nebraska), and Alexander Kemper, son of Crosby Kemper.

Artist Alex Katz (left) and Byron Meyer (San Francisco).



Cetic Ames (Atlanta) and architect Todd Williams.

Left to right: artists Lysiane Luong and Red Grooms with Tom Armstrong, Director, Whitney Museum, and Gordon Hanes (Winston-Salem, North Carolina).

Rene di Rosa (Napa, California) and Phyllis Wattis (San Francisco).

Artist Scott Burton and Sandy Prie (Laguna Beach, California).



Artist Alex Katz and Gloria Jones (Charleston, West Virginia).

Sculptor George Sugarman and Susie Morris (Houston).

Left to right: Penny Winton (Wayzata, Minnesota), Ed Hudson (Fort Worth), and artist Dorothea Rockburne.

Left to right: Herbert Jones (Charleston, West Virginia), curator Lisa Phillips, and artist Dorothea Rockburne.





# Lobby Gallery Associates

The Lobby Gallery Associates, established in 1983, is a group of young professionals that organizes charitable activities to support Lobby Gallery exhibitions. The group's successful efforts this year enabled them to sponsor "Craig Kauffman: Wall Reliefs from the Late 1960s," "Alexander Calder: Sculpture of the Nineteen Thirties," and "Recent Drawings," as well as providing partial funding for "Red Grooms."

## Steering Committee

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Kitty Ault, *Vice Chairman*  
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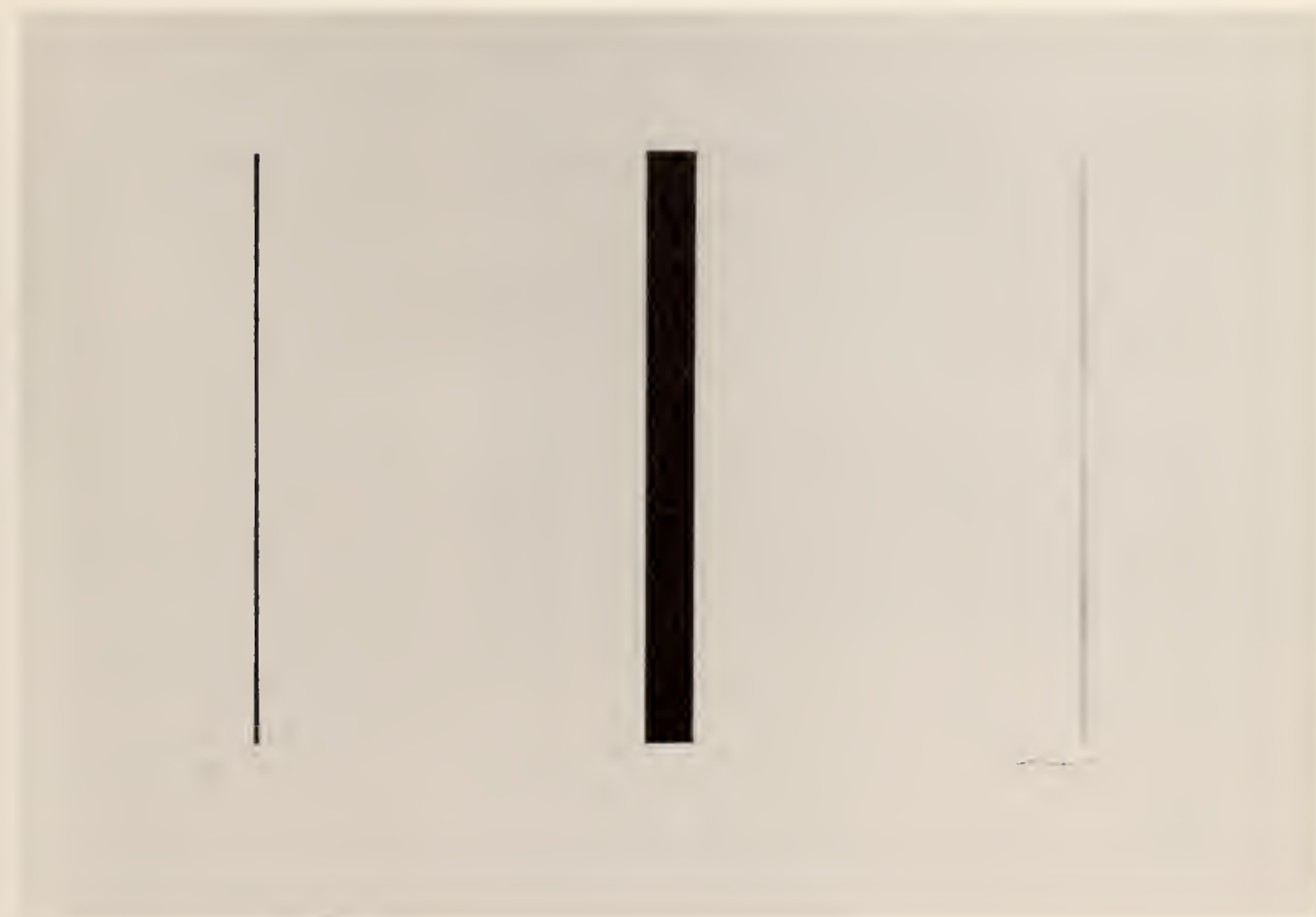
## Benefit Committee

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Whitney Tower, Jr.  
David Yudain  
Mr. and Mrs. Thomas E. Zacharias



Left to right: Kitty Ault, *Vice Chairman, Steering Committee*; A.W. Ryder Sollmann, *Benefit Committee Chairman*; and Mindy Huggins Clay with Uncle Sam at the Lobby Gallery Associates' All-American Bash, May 19, 1988.





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 Paul T. McLoughlin  
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 Ruth Cummings Sorensen  
 Richard L. Steele  
 Gianluigi Tacchi  
 Whitney Tower, Jr.  
 John Usdan  
 Patricia Van Buskirk  
 David Yudain  
 Mr. and Mrs. Thomas E. Zacharias  
 Bettina Zilkha

**Barnett Newman (1905–1970)**  
 Untitled Etching No. 1, 1969  
*Etching and aquatint: sheet, 22½ × 31⅞ inches (57.2 × 80.2 cm); plate, 14⅞ × 23⅞ inches (37 × 59.2 cm)*  
*Purchase, with funds from the Print Committee 88.15*

*Best known as a painter and sculptor of the New York School, Newman began etching in 1968. Untitled Etching No. 1, his first large-scale work in the medium, demonstrates his mastery of the technique.*

# Membership Events

The following events were held for all categories of membership unless otherwise noted.

Trip to Isamu Noguchi Garden Museum, Socrates Sculpture Park, and supper at Mark di Suvero's studio, July 8, 1987

"Cindy Sherman" installation tour with Lisa Phillips, for Whitney Circle, July 8, 1987

"Cindy Sherman" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, July 9, 1987

"The Social Graces 1905-1944: Prints and Drawings from the Permanent Collection of the Whitney Museum of American Art" opening reception at Whitney Museum at Philip Morris, for Whitney Circle, July 15, 1988

"Red Grooms" installation tour with artist and Barbara Haskell, for Whitney Circle, July 21, 1987

"Red Grooms" preview with Barbara Haskell, for Membership Desk Volunteers, July 21, 1987

"Red Grooms" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, July 22, 1987

Trip to Santa Fe and Taos to visit public and private collections and historic sites, July 22-26, 1987

"Twentieth-Century Master American Photographs" opening reception at Whitney Museum, Fairfield County, for Whitney Circle, September 8, 1987

"Contemporary Diptychs: Divided Visions" opening reception at Whitney Museum at Equitable Center, for Whitney Circle, September 10, 1987

Trip to New Mexico and Arizona to visit major Earthwork installations and Indian historic sites, with Lisa Phillips, for Whitney Circle and Friends, September 15-20, 1987

"Cindy Sherman" illustrated talk and cocktail reception, with Lisa Phillips, September 22, 1987

Trip to The Pennsylvania Academy of the Fine Arts, Philadelphia, the Barnes Foundation, Merion, and a private collection in Bryn Mawr, with Susan Lubowsky, for Whitney Circle, Friends, and Contributors, September 26, 1987

Trip to Wave Hill, a private collection, and dinner in Riverdale, for Whitney Circle, Friends, and Contributors, September 28, 1987

"Lloyd Goodrich: A Memoir" illustrated talk by Patterson Sims and cocktail reception, September 29, 1987

"Stuart Davis: An American in Paris" opening reception at Whitney Museum at Philip Morris, for Whitney Circle, October 1, 1987

"Red Grooms" conversation with the artist and Barbara Haskell, brunch and private tour of exhibition, for Whitney Circle, Friends, and Contributors, October 4, 1987

*Children of the Whitney Circle and Friends of the Whitney Museum at a barbecue and evening tour of "Red Grooms," October 4, 1987, take a ride on Ruckus Manhattan: Subway, a walk-through environment.*





"Red Grooms" barbecue for children and tour of exhibition, for Whitney Circle and Friends, October 4, 1987

Trip to Dallas, Fort Worth, and Houston to see museums and private and corporate collections, with Adrian Mnuchin, October 9–12, 1987

"Charles Demuth" installation tour with Barbara Haskell, for Whitney Circle, October 14, 1987

"Charles Demuth" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, October 14, 1987

"Charles Demuth" reception, for Contributors and Members, October 15, 1987

"Charles Demuth" and "Red Grooms" reception, for New Members, October 16, 1987

American Art History Course: "Introduction" by Patterson Sims, October 22, 1987, the first in a series of nine lectures

"Stuart Davis: An American in Paris," first of three tours and art projects for children with Amy Dion Gibstein at Whitney Museum at Philip Morris, October 24, 1987

"Charles Demuth" illustrated talk with Barbara Haskell, brunch, and private tour of exhibition, November 1, 1987

"Julian Schnabel" installation tour with artist and Lisa Phillips, for Whitney Circle, November 4, 1987

"Julian Schnabel" private preview, for Whitney Circle and Friends followed by opening reception with invited guests, November 5, 1987

"Stuart Davis: An American in Paris," second of three tours and art projects for children with Amy Dion Gibstein at Whitney Museum at Philip Morris, November 7, 1987

American Art History Course: "Art and Architecture in Colonial America" by Jules Prown, November 11, 1987

Trip to the National Gallery of Art, the National Museum of American Art, and the Hirshhorn Museum and Sculpture Garden in Washington, D.C., with Barbara Haskell, for Whitney Circle, Friends, and Contributors, November 12, 1987

"Stuart Davis: An American in Paris," last of three tours and art projects for children with Amy Dion Gibstein at the Whitney Museum at Philip Morris, November 14, 1987

"Julian Schnabel" illustrated talk with Lisa Phillips, brunch, and private tour of exhibition, November 15, 1987

American Art History Course: "American Portraits and Genre Painting in the 19th Century" by Bryan J. Wolf, November 18, 1987



*Barbara Haskell, Curator, lecturing on the work of Charles Demuth for the Whitney Circle, at the Demuth exhibition, October 14, 1987.*

"Contemporary Contents" opening reception at Whitney Museum, Fairfield County, for Whitney Circle, November 19, 1987

American Art History Course: first of two discussion group meetings in conjunction with the course, with H. Barbara Weinberg, December 2, 1987

Trip to St. Louis to see The Saint Louis Art Museum, Laumeier Sculpture Park, and private collections, with Richard Armstrong, December 5–6, 1987

American Art History Course: "American Landscapes" by John Wilmerding, December 9, 1987

Reception for Membership Desk Volunteers with Chairman, Director, and staff, December 10, 1987

"Elements: Five Installations" opening reception at Whitney Museum at Equitable Center, and Whitney Museum at Philip Morris, for Whitney Circle, December 17, 1987

"Richard Artschwager" installation tour with artist and Richard Armstrong, for Whitney Circle, January 19, 1988

American Art History Course: "Whistler, Homer, and Eakins" by Jules Prown, January 20, 1988

"Richard Artschwager" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, January 21, 1988

"Charles Sheeler" installation tour with Barbara Haskell, for Whitney Circle, January 26, 1988

"Charles Sheeler" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, January 27, 1988

Trip to The Brooklyn Museum with Alex and Ada Katz, with cocktails and dinner, February 3, 1988

"American Print Renaissance: 1958–1988" opening reception at Whitney Museum, Fairfield County, for Whitney Circle, February 4, 1988

"20th-Century American Art: Highlights of the Permanent Collection II" reception for artists and Whitney Circle, February 10, 1988

"20th-Century American Art: Highlights of the Permanent Collection II" reception for Friends, Contributors, and Members, February 11, 1988

"Video Art: Expanded Forms" opening reception at Whitney Museum at Equitable Center, for Whitney Circle, February 17, 1988

"Charles Sheeler" illustrated talk and cocktail reception, with Barbara Haskell and Susan Fillin-Yeh, February 17, 1988

"Richard Artschwager" conversation with the artist and Richard Armstrong, brunch, and private tour of exhibition, February 21, 1988

American Art History Course, "American Art at the Turn of the Century" by H. Barbara Weinberg, February 24, 1988

"Precisionist Perspectives" opening reception at Whitney Museum at Philip Morris, for Whitney Circle, March 1, 1988





*Richard Artschwager discussing his paintings and sculptures with the Whitney Circle on an installation tour, January 20, 1988.*

American Art History Course: second of two discussion group meetings in conjunction with the course, with H. Barbara Weinberg, March 2, 1988

American Art History Course: "American Art Before 1945" by Patterson Sims, March 9, 1988

Open house to see "Richard Artschwager" and "Charles Sheeler" exhibitions and reception for new members, March 30, 1988

"George Ault" opening reception at Whitney Museum at Equitable Center, for Whitney Circle, April 7, 1988

American Art History Course: "American Art in the 1950s and 1960s" by Barbara Haskell, April 13, 1988

"Made in the Sixties: Paintings and Sculpture from the Permanent Collection of the Whitney Museum of American Art" opening reception for the new Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle and Friends, April 14, 1988

Trip to Boston and Cambridge to see special exhibitions and attend a performance of the Boston Symphony Orchestra, April 14–15, 1988

"Made in the Sixties: Paintings and Sculpture from the Permanent Collection of the Whitney Museum of American Art" opening reception for the new Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Contributors and Members, April 15, 1988

"Elizabeth Murray: Paintings and Drawings" installation tour with artist and Richard Armstrong, for Whitney Circle, April 19, 1988

"Enduring Creativity" opening reception at Whitney Museum, Fairfield County, for Whitney Circle, April 19, 1988

"Elizabeth Murray: Paintings and Drawings" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, April 20, 1988

Benefit for Whitney Museum of American Art and The New York Academy of Art, preview of The Andy Warhol Collection at Sotheby's, followed by dinner at the Museum, for Whitney Circle, Friends, and Contributors, April 21, 1988

"Elizabeth Murray: Paintings and Drawings" reception, for Contributors and Members, April 22, 1988

"Vital Signs: Organic Abstraction from the Permanent Collection" installation tour with Lisa Phillips, for Whitney Circle, April 26, 1988

"Vital Signs: Organic Abstraction from the Permanent Collection" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, April 27, 1988

"The Films of Andy Warhol," an illustrated talk by John G. Hanhardt, with cocktails and private tour of "Vital Signs: Organic Abstraction from the Permanent Collection," April 28, 1988

"George Ault," first of three tours and art projects for children with Amy Dion Gibstein at Whitney Museum at Equitable Center, April 30, 1988

Trip to National Gallery of Art, The Corcoran Gallery of Art, The Phillips Collection, and National Museum of Women in the Arts, with Barbara Haskell, May 1, 1988

"Real Faces" opening reception at Whitney Museum at Philip Morris, for Whitney Circle, May 5, 1988

"George Ault" second of three tours and art projects for children with Amy Dion Gibstein at Whitney Museum at Equitable Center, May 7, 1988

Trip to Queens Museum and P.S. 1, followed by dinner, May 12, 1988

American Art History Course: "American Art Since 1970" by Patterson Sims, followed by cocktail reception, May 18, 1988

"Whitney Abroad" cocktail reception for participants and special guests, May 19, 1988

"George Ault," third of three tours and art projects for children with Amy Dion Gibstein at Whitney Museum at Equitable Center, May 21, 1988

"Elizabeth Murray: Paintings and Drawings," a conversation with Richard Armstrong and Roberta Smith, brunch, and private tour of exhibition, May 22, 1988

Whitney Abroad: France and Switzerland, first in a series of educational trips abroad with Adrian Mnuchin, Trip Coordinator, and Richard Armstrong, for Whitney Circle and Friends, June 6–17, 1988

"Joshua Johnson: Freeman and Early American Portrait Painter" opening reception at Whitney Museum at Equitable Center, for Whitney Circle, June 16, 1988

Trip to Hudson River Valley for Sleepy Hollow Restoration and to Whitney Museum of American Art, Fairfield County for a private tour of "Convulsive Beauty: The Impact of Surrealism on American Art" and reception, June 23, 1988

"Convulsive Beauty: The Impact of Surrealism on American Art" opening reception at Whitney Museum, Fairfield County, Whitney Circle, June 23, 1988

Reception for new Whitney Circle members and special guests at the home of Adrian and Robert Mnuchin, June 28, 1988

**The following corporations and institutions held events at the Museum in conjunction with exhibitions:**

Merrill Lynch & Co., Inc., dinner and viewing of "1987 Biennial Exhibition," July 1, 1987

General Foods Corporation, cocktail reception and viewing of "Cindy Sherman," July 13, 1987

Mudge Rose Guthrie Alexander & Ferdon, barbecue dinner and viewing of "Red Grooms," July 23, 1988

Merrill Lynch & Co., Inc., cocktail reception, barbecue, and viewing of "Red Grooms," August 12, 1987

First Boston Corporation, barbecue, cocktail reception, and viewing of "Red Grooms," September 10, 1987

First Boston Corporation, barbecue, cocktail reception, and viewing of "Red Grooms," September 17, 1987

Gannett Outdoor Group, cocktail reception and viewing of "Red Grooms," October 7, 1987

Reynolda House, luncheon and viewing of "20th-Century American Art: Highlights of the Permanent Collection," October 17, 1987

Massachusetts Institute of Technology, cocktail reception and viewing of "Charles Demuth," October 23, 1987

Phi Beta Kappa, cocktail reception, dinner, and viewing of "Charles Demuth," October 24, 1987

College Art Association, luncheon meeting and viewing of "20th-Century American Art: Highlights of the Permanent Collection," October 31, 1987

The Herbert F. Johnson Museum of Art, Cornell University, luncheon meeting and viewing of "20th-Century American Art: Highlights of the Permanent Collection," November 14, 1987

Cravath, Swaine & Moore, cocktail reception, dinner, and viewing of "Julian Schnabel," November 19, 1987

Merrill Lynch & Co., Inc., cocktail reception, dinner, and viewing of "Charles Demuth," November 23, 1987

Hearst Corporation, cocktail reception and viewing of "Charles Demuth," December 10, 1987

AT&T, cocktail reception, dinner, and viewing of "Charles Demuth," December 15, 1987

Houston Museum of Contemporary Art, brunch and viewing of "Richard Art Schwager," January 24, 1988

Archives of American Art, cocktail reception and viewing of "Charles Sheeler," February 18, 1988

The Young Presidents Organization, cocktail reception, dinner, and viewing of "Charles Sheeler," February 20, 1988

The Drawing Society, cocktail reception and viewing of "Charles Sheeler," February 24, 1988

The American Federation of Arts, luncheon meeting and viewing of "20th-Century American Art: Highlights of the Permanent Collection II," February 26, 1988

Opera Ensemble of New York, cocktail reception and viewing of "20th-Century American Art: Highlights of the Permanent Collection II," March 9, 1988

New York City Commission for the United Nations and Consular Corp., brunch and viewing of "Charles Sheeler," March 24, 1988

College Art Association, luncheon meeting and viewing of "20th-Century American Art: Highlights of the Permanent Collection II," April 16, 1988

Spring Hill College, cocktail reception and viewing of "Elizabeth Murray," April 29, 1988

Embria Jazz Festival, cocktail reception and viewing of "Elizabeth Murray," May 5, 1988

Cornell Medical College, cocktail reception and viewing of "Elizabeth Murray" and "Vital Signs: Organic Abstraction from the Permanent Collection," May 7, 1988

Sterling Vineyards, cocktail reception and dinner, May 26, 1988

Interview Magazine, cocktail reception and viewing of "The Films of Andy Warhol," June 5, 1988

WOR Radio "Taste of New York," viewing of "20th-Century American Art: Highlights of the Permanent Collection II," and "Vital Signs: Organic Abstraction from the Permanent Collection," June 6, 1988

Gannett Outdoor Group, cocktail reception and viewing of "Elizabeth Murray," June 20, 1988

Sandoz Pharmaceuticals, dessert and champagne reception and viewing of "20th-Century American Art: Highlights of the Permanent Collection II" and "Elizabeth Murray," June 23, 1988

*Julian Schnabel leading the Whitney Circle on an installation tour of the exhibition of his work, November 4, 1987.*





# Seen at the Whitney

*Julian Schnabel with his parents at the opening reception for the Schnabel exhibition, November 5, 1987.*

*Louise Bourgeois with her sculpture Quarantania (1941) at the reception for artists represented in "20th-Century American Art: Highlights of the Permanent Collection II," February 10, 1988.*

*Mrs. Clifford Ross and Mr. Ross with artist Scott Burton at the reception for artists represented in "20th-Century American Art: Highlights of the Permanent Collection II," February 10, 1988.*

*Julian Schnabel and Mrs. Tony Smith at the opening reception for "Julian Schnabel," November 5, 1987.*

*Holly Solomon and Richard Artschwager at the brunch and tour of Artschwager's retrospective, February 21, 1988.*

*Left to right: Nancy Graves, a friend, and Elizabeth Murray at the opening reception for "Elizabeth Murray: Paintings and Drawings," April 20, 1988.*

*Artists Joel Shapiro and Ellen Phelan at the opening reception for "Elizabeth Murray: Paintings and Drawings," April 20, 1988.*

*Artists Jackie Winsor and Jack Youngerman at the opening reception for "Vital Signs: Organic Abstraction from the Permanent Collection," April 27, 1988.*

*Artists Terry Winters (left) and Bill Jensen at the opening reception for "Vital Signs: Organic Abstraction from the Permanent Collection," April 27, 1988.*





Left to right: Sylvia Miles, Gerard Malanga, and Geraldine Smith at the party celebrating "The Films of Andy Warhol: An Introduction," May 11, 1988.



Left to right: Elizabeth Baker with Mr. and Mrs. Robert Rosenblum at the National Committee dinner dance, May 6, 1988.

Barbara Haskell, Curator, with Charles Demuth's grandniece Dottie Demuth at the opening reception for the Demuth retrospective, October 14, 1987.



Left to right: television producer Douglas S. Cramer, critic Suzanne Stephens, Shirlee Fonda, and architect Robert A.M. Stern at The Andy Warhol Collection benefit dinner held at the Whitney Museum in cooperation with The New York Academy of Art, following a preview of the collection at Sotheby's, April 21, 1988.

Artists Jean-Michel Basquiat (left) and Keith Haring at the opening reception for "Julian Schnabel," November 5, 1987.



Seen at the Corporate Benefit, May 25, 1988:

Left to right: Rafael Lopez-Sanchez, Paloma Picasso, Tony Mazola, and Mrs. Douglas McArthur.



Norman Mailer and Liv Ullman.

Gilbert C. Maurer, Trustee and Chairman, Corporate Benefit Committee, and President of Hearst Magazines, the sponsor of the benefit (left), with James Rosenquist and his wife, Mimi Thompson.

Norris Church (left) and Helen Gurley Brown.



# Membership

## Corporate Members

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Joel Shapiro (b. 1941)

Untitled, 1987

Charcoal and chalk on paper, 53 1/8 x 42 7/16 inches (134.9 x 108.1 cm)

Purchase, with funds from Mrs. Nicholas Millhouse and the Drawing Committee 88.21

Shapiro's association with the Whitney Museum began in 1969, when his work was publicly shown for the first time in "Anti Illusion: Procedures/Materials." In 1982 a 12 year survey of his sculptures and drawings was organized by the Museum and subsequently toured the United States and Canada.

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 Havenon  
 Kersen J. De Jong and Phillip Perkins  
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 Jerome B. Ennis and Joan Michlin Ennis  
 David B. Epstein  
 Edward Epstein and Yechiel Pincus  
 Thomas Epstein

Gregory Amenoff (b. 1948)

'Gnarl,' 1987

Color woodcut: sheet,  $48\frac{1}{4} \times 42\frac{1}{16}$  inches  
 (123.8 × 107.8 cm); image,  $41\frac{1}{16} \times 35\frac{11}{16}$   
 inches (105.3 × 91.3 cm)

Purchase, with funds from the Richard and  
 Dorothy Rodgers Fund 87.56

The knot form relates to Amenoff's painting  
 Gordian Knot (1985), also in the Permanent  
 Collection. Amenoff was represented in the  
 1981 and 1985 Biennial Exhibitions.



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 Clair Christian Falcon  
 Marilyn Falk and Nancy Jane Falk  
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**Terry Winters (b. 1949)**

Untitled, 1985

Charcoal and oil paint stick on paper,  
 41 $\frac{1}{16}$  x 29 $\frac{1}{8}$  inches (105.6 x 75.3 cm)  
 Purchase, with funds from the Drawing  
 Committee 88.6

*Winters' work has been shown at the Whitney  
 Museum in "Print Acquisitions 1974-1984,"  
 the 1985 Biennial, and "Three Printmakers:  
 Jennifer Bartlett, Susan Rothenberg, Terry  
 Winters," in 1986.*





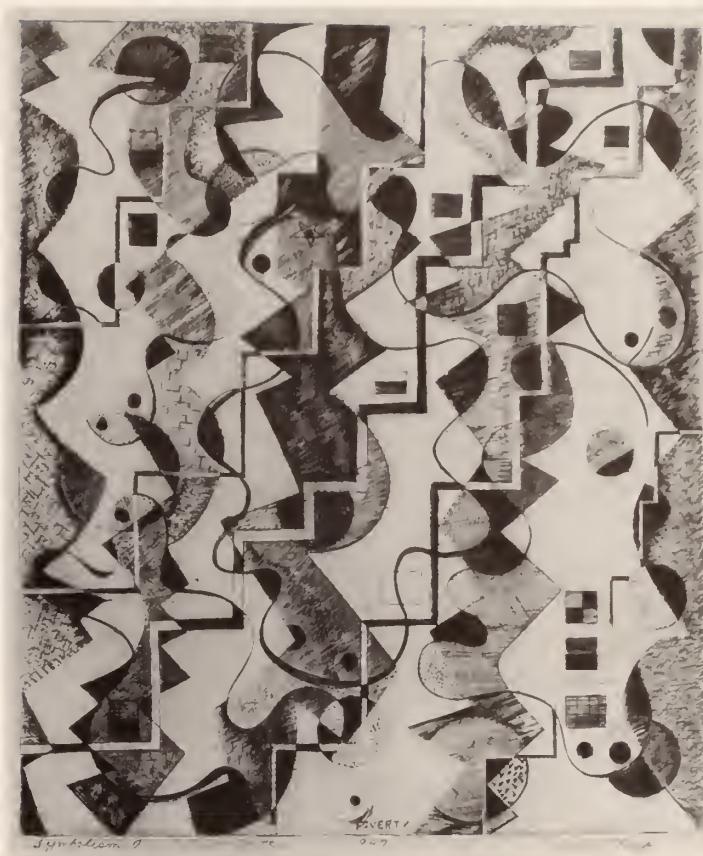
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 Turid Meeker  
 Bahijeh and Parviz Mehri  
 Grete Meilman

**Peter Grippe (b. 1912)**

*Symbolism, Architecture, and Space, 1947*  
Engraving: sheet, 26 $\frac{1}{8}$  × 19 $\frac{1}{4}$  inches  
(66.4 × 50.2 cm); plate, 17 $\frac{1}{2}$  × 14 $\frac{1}{4}$  inches  
(44.5 × 38.1 cm)

Purchase, with funds from the Print  
Committee \$7.58

Peter Grippe's work has been included in  
several exhibitions at the Whitney Museum—  
"American Prints Today" in 1959, "American  
Sculpture in an Age of Painting" in 1979, and  
"The Figurative Tradition and the Whitney  
Museum of American Art" in 1980.



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**Elie Nadelman (1882-1946)**

*Standing Nude Figure, c. 1920*

*Drypoint with graphite, three states: State I: sheet, 10<sup>11</sup>/<sub>16</sub> × 4<sup>7</sup>/<sub>16</sub> inches (27.5 × 11.3 cm) irregular; plate, 10<sup>11</sup>/<sub>16</sub> × 3 inches (25.6 × 7.6 cm); State II: sheet, 10<sup>7</sup>/<sub>8</sub> × 4<sup>7</sup>/<sub>8</sub> inches (27.6 × 12.4 cm) irregular; plate, 10 × 3 inches (25.4 × 7.6 cm); State III: sheet, 10<sup>7</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>8</sub> inches (27.6 × 21.3 cm); plate, 9<sup>11</sup>/<sub>16</sub> × 3 inches (25.2 × 7.6 cm)*

*Purchase, with funds from the Katherine Schmidt Shubert Purchase Fund 87.61a-e*

*In 1975, the Whitney Museum organized a retrospective exhibition of his sculpture and drawings. His masterpiece Tango, also acquired this year, is currently on view at the Museum in "20th-Century American Art: Highlights of the Permanent Collection II."*





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**Robert Cumming (b. 1943)**

*Black Shoe, 1987*

*Color monotype: sheet and image, 29½ × 38  
inches (74.9 × 96.5 cm)*

*Purchase, with funds from the Print  
Committee 88.23*

Cumming works in several media—sculpture, prints, drawings, and photographs—but has always remained intrigued by the magic of words. *Black Shoe* illustrates the kinship between word and image which is at the heart of much of his art. In 1986, the Whitney Museum presented a one-artist exhibition of his work, "Mechanical Illusions by Robert Cumming."







**Frederick Kiesler (1896–1965)**  
**Bone II, 1963**  
 Bronze, wood, concrete, and gold leaf,  
 89 × 20 × 11 inches (226.1 × 50.8 ×  
 27.9 cm)  
 Gift of Howard and Jean Lipman 88.34

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*Bone II is one of a series of works in which Kiesler relied on shell and bone forms. This series grew out of works the artist called Galaxies, environmental constructions of wood, rope, and other materials that alluded to forms in nature. The first retrospective of Kiesler's work in the United States will be presented at the Whitney Museum in 1989.*

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**John Newman (b. 1952)**

*Uprooted Symmetry (The Anchor)*, 1988  
 Aluminum with patina, 50 1/8 x 60 1/2 x 64  
 inches (127.3 x 153.7 x 162.6 cm)

*Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, and the Mrs. Percy I. ris Purchase Fund 88.32*

*This is the first sculpture by John Newman, an alumnus of the Whitney Museum's Independent Study Program, to enter the Permanent Collection. Uprooted Symmetry (The Anchor) is included in "Sculpture Since the Sixties from the Permanent Collection of the Whitney Museum of American Art," at the Whitney Museum at Equitable Center through August 1989.*



# Report from the Chief Financial Officer

For the fiscal year ended June 30, 1988, the Museum had an operating surplus of \$71,213, achieved despite a 23% decrease in admissions income compared with the previous year, when the Museum had exceptionally high attendance and sales for the "John Singer Sargent" exhibition.

## Operations (General Fund) Support and Revenue over (under) Expenses

| Fiscal Year<br>Ended June 30 | Operating<br>Surplus<br>(Deficit) |
|------------------------------|-----------------------------------|
| 1985 .....                   | \$ (303,347)                      |
| 1986 .....                   | \$ ( 72,656)                      |
| 1987 .....                   | \$ 454,691                        |
| 1988 .....                   | \$ 71,213                         |

Operating income and support for the fiscal year ended June 30, 1988, decreased slightly from the prior year to \$9,635,038, excluding contributions for purchases of works of art for the Permanent Collection. Operating expenses increased this fiscal year by 4.1% to \$9,563,825, excluding purchases of works of art.

Revenue and support reflected significant improvements in a number of areas. Particularly noteworthy was the success of the Corporate Benefit, which generated a 10.4% increase in income over the previous year due to generous sponsorship from Hearst Magazines. With this support, we were able to raise a record \$275,000.

Membership income continued to reach new highs, increasing 5% over fiscal 1987. Just eight years ago, income from membership was \$867,582, compared to \$1,688,440 raised for fiscal year 1988.

The Trustees of the Museum continued to provide strong support for the activities and programs of the Museum by contributing a record \$662,000 to the Annual Fund—10.2% more than was contributed in the previous year.

Restricted contributions for general operations other than exhibition and branch support increased 26% over the last fiscal year due primarily to more foundation grants. This increase, however, was partially offset by a decrease in support received from individuals, corporations, and government grants.

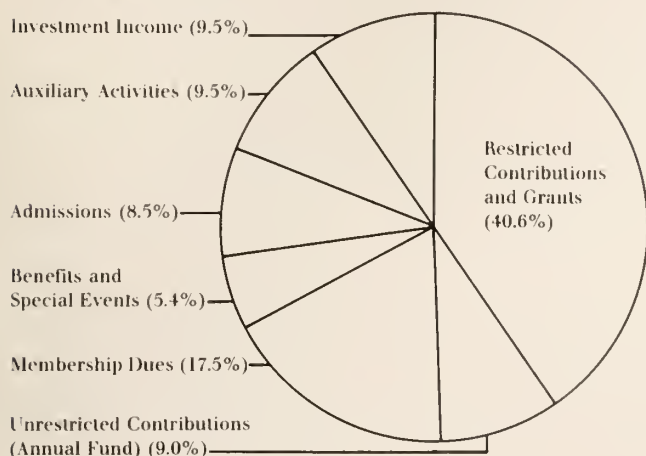
Revenue from auxiliary activities decreased 20.8% to \$916,543, compared to the prior year, when museum revenue was at record levels due to the exceptionally popular exhibition program.

The Museum's labor and related costs for fiscal year 1988 amounted to \$4,675,113, or 48.9% of the operating expenses (excluding purchases of works of art). Other operating expenses (31.2% of the total operating expenses) totaled \$2,985,315, essentially unchanged from the previous year. Exhibition costs (including branch exhibitions and traveling exhibitions) amounted to \$1,903,397, or 19.9% of the total operating expenses for the fiscal year.

## Operating Revenue and Support

(excluding contributions for purchases of works of art)

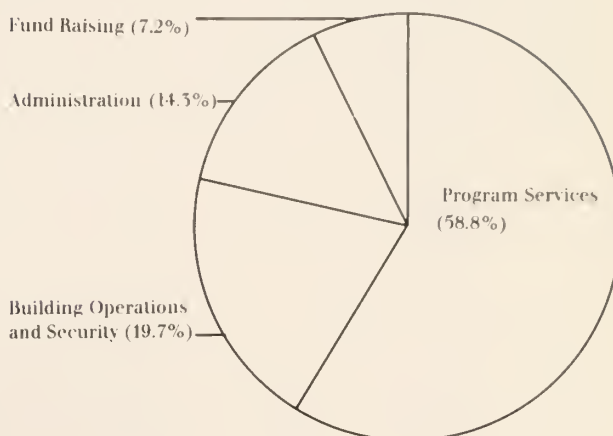
as of June 30, 1988



## Operating Expenses

(excluding purchases of works of art)

as of June 30, 1988



## Investment Portfolio

The market value of the Museum's investment portfolio decreased 4.5% to \$20,295,671 as of June 30, 1988. The Museum experienced an unrealized loss of \$1,065,353 in the market value of its portfolio during the fiscal year primarily because of the decline in the stock market on October 19, 1987.

On June 30, 1988, the market value of the unrestricted portion of the investment portfolio was \$14,343,218, of which approximately 55% was managed by equity money managers and 45% was managed by fixed income money managers. The restricted and endowment portfolios totaled \$5,952,453 at year end and are managed by a fixed income money manager.

## Endowment Fund

Contributions this fiscal year to the Museum's endowment fund, which we began to build in conjunction with the expansion program in 1985, amounted to \$1,498,086, raising the fund to a record \$4,311,741 as of June 30, 1988. Among the contributions to the endowment was \$200,000, which represents the balance of an \$800,000 challenge grant award received in fiscal year 1986 from the National Endowment for the Arts (NEA). This grant required the Museum to generate additional endowment funds of \$2,400,000 between September 1, 1985, and June 30, 1988. As of June 30, 1988, the Museum has received matching endowment gifts aggregating \$2,675,772.

At the close of the fiscal year the balance sheet reflected deferred restricted support (endowment fund grants) of \$1,190,563. These funds will be recognized as contributions in the future upon satisfaction of the restrictions.

### Endowment Fund Balances as of June 30

|            |              |
|------------|--------------|
| 1985 ..... | \$ 805,732   |
| 1986 ..... | \$ 2,124,463 |
| 1987 ..... | \$ 2,856,121 |
| 1988 ..... | \$ 4,311,741 |

Michael Wolfe



# Financial Statements

*as of June 30, 1988, together with  
auditors' report*

## Report of Independent Public Accountants

To the Board of Trustees of the  
Whitney Museum of American Art:

We have audited the accompanying balance sheet of the Whitney Museum of American Art (a New York education corporation) as of June 30, 1988 and the related statements of support, revenue and expenses and changes in fund balances and of changes in financial position for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Whitney Museum of American Art as of June 30, 1988 and the results of its operations and the changes in its fund balances and financial position for the year then ended, in conformity with generally accepted accounting principles.

ARTHUR ANDERSEN & CO.

New York, New York  
October 13, 1988

# Whitney Museum of American Art Balance Sheet

June 30, 1988, with comparative totals for 1987

| A S S E T S                                                                                                  | 1988         |                                   |                |                 | 1987                      |
|--------------------------------------------------------------------------------------------------------------|--------------|-----------------------------------|----------------|-----------------|---------------------------|
|                                                                                                              | General Fund | Land, Building and Equipment Fund | Endowment Fund | Total All Funds | Total All Funds (Note 10) |
| <b>Current Assets:</b>                                                                                       |              |                                   |                |                 |                           |
| Cash and temporary cash investments                                                                          | \$ 1,055,909 | \$ —                              | \$ —           | \$ 1,055,909    | \$ 1,284,286              |
| Accounts receivable                                                                                          | 595,302      | —                                 | —              | 595,302         | 385,896                   |
| Pledges and grants receivable                                                                                | 1,250,287    | 389,499                           | 785,563        | 2,405,349       | 1,359,693                 |
| Accrued interest and dividends receivable                                                                    | 309,119      | 47,701                            | —              | 356,820         | 271,092                   |
| Museum store and publications inventory (including work-in-process of \$552,745), at lower of cost or market | 977,558      | —                                 | —              | 977,558         | 1,038,297                 |
| Prepaid expenses                                                                                             | 707,431      | —                                 | —              | 707,431         | 482,618                   |
| Interfund advances (Note 4)                                                                                  | 222,213      | ( 222,213)                        | —              | —               | —                         |
| Total current assets                                                                                         | 5,097,819    | 214,987                           | 785,563        | 6,098,369       | 4,821,882                 |
| <b>Other Assets:</b>                                                                                         |              |                                   |                |                 |                           |
| Pledges and grants receivable—noncurrent                                                                     | 897,750      | 3,233,133                         | 610,000        | 4,740,883       | 4,888,741                 |
| Investments in marketable securities, at quoted market (Note 3)                                              | 14,686,205   | 1,502,725                         | 4,106,741      | 20,295,671      | 21,254,756                |
| Land, building and equipment, at cost, net of accumulated depreciation of \$3,196,760 (Note 6)               | —            | 5,450,155                         | —              | 5,450,155       | 5,665,536                 |
| Deferred expansion costs (Note 4)                                                                            | —            | 2,579,158                         | —              | 2,579,158       | 2,295,961                 |
| Net investment in real estate held for expansion                                                             | —            | 2,197,731                         | —              | 2,197,731       | 2,276,495                 |
| Art collection (Note 1)                                                                                      | —            | —                                 | —              | —               | —                         |
| Total other assets                                                                                           | 15,583,955   | 14,962,902                        | 4,716,741      | 35,263,598      | 36,381,489                |
| Total assets                                                                                                 | \$20,681,774 | \$15,177,889                      | \$5,502,304    | \$41,361,967    | \$41,203,371              |
| <b>LIABILITIES AND FUND BALANCES</b>                                                                         |              |                                   |                |                 |                           |
| <b>Current Liabilities:</b>                                                                                  |              |                                   |                |                 |                           |
| Accounts payable and accrued expenses                                                                        | \$ 2,086,789 | \$ 46,747                         | \$ —           | \$ 2,133,536    | \$ 2,087,140              |
| Deferred traveling exhibition and other fees                                                                 | 584,701      | —                                 | —              | 584,701         | 321,747                   |
| Current portion of deferred restricted support (Note 5)                                                      | 1,353,138    | 289,499                           | 580,563        | 2,223,200       | 1,725,726                 |
| Total current liabilities                                                                                    | 4,024,628    | 336,246                           | 580,563        | 4,941,437       | 4,134,613                 |
| <b>Deferred Restricted Support, less current portion (Note 5)</b>                                            |              |                                   |                |                 |                           |
|                                                                                                              | 1,109,295    | 4,840,492                         | 610,000        | 6,559,787       | 6,960,454                 |
|                                                                                                              | 5,133,923    | 5,176,738                         | 1,190,563      | 11,501,224      | 11,095,067                |
| <b>Fund Balances (Note 11):</b>                                                                              |              |                                   |                |                 |                           |
| Unrestricted, designated by the trustees for investment (Note 1)                                             | 15,547,851   | —                                 | —              | 15,547,851      | 17,115,822                |
| Land, building and equipment                                                                                 | —            | 10,001,151                        | —              | 10,001,151      | 10,136,361                |
| Endowment                                                                                                    | —            | —                                 | 4,311,741      | 4,311,741       | 2,856,121                 |
| Total fund balances                                                                                          | 15,547,851   | 10,001,151                        | 4,311,741      | 29,860,743      | 30,108,304                |
| Total liabilities and fund balances                                                                          | \$20,681,774 | \$15,177,889                      | \$5,502,304    | \$41,361,967    | \$41,203,371              |

The accompanying notes to financial statements are an integral part of this balance sheet.

# Whitney Museum of American Art

## Statement of Support, Revenue and Expenses and Changes in Fund Balances

For the year ended June 30, 1988, with comparative totals for 1987

|                                                                                                   | 1988         |                     |              |                              |                |                 | 1987                      |
|---------------------------------------------------------------------------------------------------|--------------|---------------------|--------------|------------------------------|----------------|-----------------|---------------------------|
|                                                                                                   | General Fund |                     |              | Land, Building and Equipment |                | Total All Funds | Total All Funds (Note 10) |
|                                                                                                   | Operations   | Investment (Note 1) | Total        | Fund                         | Endowment Fund |                 |                           |
| <b>SUPPORT AND REVENUE:</b>                                                                       |              |                     |              |                              |                |                 |                           |
| <b>Support—</b>                                                                                   |              |                     |              |                              |                |                 |                           |
| Contributions, bequests and grants (Note 1)—                                                      |              |                     |              |                              |                |                 |                           |
| Restricted for operations                                                                         | \$ 3,911,606 | \$ —                | \$ 3,911,606 | \$ 52,406                    | \$ —           | \$ 3,964,012    | \$ 3,486,319              |
| Restricted for purchases of art                                                                   | 751,100      | —                   | 751,100      | —                            | —              | 751,100         | 1,554,886                 |
| Unrestricted contributions                                                                        | 862,990      | —                   | 862,990      | —                            | —              | 862,990         | 860,185                   |
| Unrestricted bequest                                                                              | —            | 1,000               | 1,000        | —                            | —              | 1,000           | —                         |
| Membership dues                                                                                   | 1,688,440    | —                   | 1,688,440    | —                            | —              | 1,688,440       | 1,607,282                 |
| Benefits and special events (net of direct expenses of \$345,209)                                 | 522,290      | —                   | 522,290      | —                            | —              | 522,290         | 548,022                   |
| Total support                                                                                     | 7,736,426    | 1,000               | 7,737,426    | 52,406                       | —              | 7,789,832       | 8,056,694                 |
| <b>Revenue—</b>                                                                                   |              |                     |              |                              |                |                 |                           |
| Admission fees                                                                                    | 821,488      | —                   | 821,488      | —                            | —              | 821,488         | 1,061,622                 |
| Traveling exhibition fees (Note 1)                                                                | 296,886      | —                   | 296,886      | —                            | —              | 296,886         | 372,620                   |
| Publication sales (net of cost of sales of \$597,596)                                             | 498,726      | —                   | 498,726      | —                            | —              | 498,726         | 663,070                   |
| Fees and royalties                                                                                | 98,133       | —                   | 98,133       | —                            | —              | 98,133          | 112,927                   |
| Restaurant fees                                                                                   | 15,113       | —                   | 15,113       | —                            | —              | 15,113          | 1,951                     |
| Membership events (net of direct expenses of \$294,756)                                           | 7,685        | —                   | 7,685        | —                            | —              | 7,685           | 6,829                     |
| Interest and dividend income (Note 1)                                                             | 863,410      | —                   | 863,410      | —                            | —              | 863,410         | 730,592                   |
| Net gain (loss) from securities sales and changes in market prices of investments (Notes 1 and 3) | 48,271       | ( 1,040,659)        | ( 992,388)   | —                            | —              | ( 992,388)      | 1,494,443                 |
| Less—investment fees                                                                              | —            | ( 137,943)          | ( 137,943)   | —                            | —              | ( 137,943)      | ( 141,187)                |
| Total revenue                                                                                     | 2,649,712    | ( 1,178,602)        | 1,471,110    | —                            | —              | 1,471,110       | 4,302,867                 |
| Total support and revenue                                                                         | 10,386,138   | ( 1,177,602)        | 9,208,536    | 52,406                       | —              | 9,260,942       | 12,359,561                |



|                                                                                                       | 1988         |                        |              |                                 |              |              | 1987                   |
|-------------------------------------------------------------------------------------------------------|--------------|------------------------|--------------|---------------------------------|--------------|--------------|------------------------|
|                                                                                                       | General Fund |                        |              | Land, Building<br>and Equipment | Endowment    | Total        | Total                  |
|                                                                                                       | Operations   | Investment<br>(Note 1) | Total        | Fund                            | Fund         | All Funds    | All Funds<br>(Note 10) |
| <b>EXPENSES:</b>                                                                                      |              |                        |              |                                 |              |              |                        |
| Program services—                                                                                     |              |                        |              |                                 |              |              |                        |
| Collections and exhibitions                                                                           | 2,561,171    | —                      | 2,561,171    | 151,727                         | —            | 2,712,898    | 2,820,280              |
| Building operations and security                                                                      | 1,881,681    | —                      | 1,881,681    | 80,846                          | —            | 1,962,527    | 2,119,931              |
| Branch programs                                                                                       | 1,633,073    | —                      | 1,633,073    | —                               | —            | 1,633,073    | 1,108,522              |
| Public education program                                                                              | 308,087      | —                      | 308,087      | 4,331                           | —            | 312,418      | 255,500                |
| Film and video program                                                                                | 277,362      | —                      | 277,362      | 6,609                           | —            | 283,971      | 255,649                |
| Independent study program                                                                             | 301,024      | —                      | 301,024      | 9,498                           | —            | 310,522      | 293,633                |
| Publications and sales desk                                                                           | 361,061      | —                      | 361,061      | 17,209                          | —            | 378,270      | 302,581                |
| Library services                                                                                      | 181,920      | —                      | 181,920      | 4,904                           | —            | 186,824      | 170,478                |
| Net purchases of art for<br>collection (Note 1)                                                       | 751,100      | —                      | 751,100      | —                               | —            | 751,100      | 1,554,886              |
| Total program services                                                                                | 8,256,479    | —                      | 8,256,479    | 275,124                         | —            | 8,531,603    | 8,881,460              |
| Supporting services—                                                                                  |              |                        |              |                                 |              |              |                        |
| Management and general                                                                                | \$ 1,368,553 | \$ —                   | \$ 1,368,553 | \$ 140,640                      | \$ —         | \$ 1,509,193 | \$ 1,774,878           |
| Fund raising                                                                                          | 689,893      | —                      | 689,893      | 57,942                          | —            | 747,835      | 719,093                |
| Total supporting services                                                                             | 2,058,446    | —                      | 2,058,446    | 198,582                         | —            | 2,257,028    | 2,493,973              |
| Loss from real estate held for<br>expansion (net of operating<br>expenses of \$549,954)               | —            | —                      | —            | 275,601                         | —            | 275,601      | 44,050                 |
| Total expenses (Note 6)                                                                               | 10,314,925   | —                      | 10,314,925   | 749,307                         | —            | 11,064,232   | 11,419,483             |
| Excess (deficiency) of<br>support and revenue<br>over expenses before<br>capital additions            | 71,213       | ( 1,177,602)           | ( 1,106,389) | ( 696,901)                      | —            | ( 1,803,290) | 940,078                |
| <b>CAPITAL ADDITIONS:</b>                                                                             |              |                        |              |                                 |              |              |                        |
| Contributions                                                                                         | —            | —                      | —            | 100,109                         | 1,498,086    | 1,598,195    | 1,753,303              |
| Net gain (loss) from securities<br>sales and changes in market<br>prices of endowment<br>investments  | —            | —                      | —            | —                               | ( 42,466)    | ( 42,466)    | ( 12,092)              |
| Total capital additions                                                                               | —            | —                      | —            | 100,109                         | 1,455,620    | 1,555,729    | 1,741,211              |
| Excess (deficiency) of<br>support and revenue<br>over expenses after<br>capital additions             | 71,213       | ( 1,177,602)           | ( 1,106,389) | ( 596,792)                      | 1,455,620    | ( 247,561)   | 2,681,289              |
| FUND BALANCES, beginning of year                                                                      | —            | 17,115,822             | 17,115,822   | 10,156,561                      | 2,856,121    | 30,108,504   | 27,427,015             |
| Investment allocation (Note 1)                                                                        | 89,142       | ( 89,142)              | —            | —                               | —            | —            | —                      |
| Property acquired and loss from<br>real estate held for expansion<br>financed with unrestricted funds | ( 160,355)   | ( 301,227)             | ( 461,582)   | 461,582                         | —            | —            | —                      |
| FUND BALANCES, end of year                                                                            | \$ —         | \$15,547,851           | \$15,547,851 | \$10,001,151                    | \$ 4,311,741 | \$29,860,743 | \$30,108,504           |

The accompanying notes to financial statements are an integral part of this statement.

# Whitney Museum of American Art

## Statement of Changes in Financial Position

For the year ended June 30, 1988, with comparative totals for 1987

|                                                                                                       | 1988         |                        |                |                                 |             |               | 1987                   |
|-------------------------------------------------------------------------------------------------------|--------------|------------------------|----------------|---------------------------------|-------------|---------------|------------------------|
|                                                                                                       | General Fund |                        |                | Land, Building<br>and Equipment | Endowment   | Total         | Total                  |
|                                                                                                       | Operations   | Investment<br>(Note 1) | Total          | Fund                            | Fund        | All Funds     | All Funds<br>(Note 10) |
| <b>SOURCES OF FUNDS:</b>                                                                              |              |                        |                |                                 |             |               |                        |
| Operations—                                                                                           |              |                        |                |                                 |             |               |                        |
| Excess (deficiency) of support<br>and revenue over expenses<br>after capital additions                | \$ 71,213    | ( \$1,177,602)         | ( \$1,106,389) | ( \$ 596,792)                   | \$1,455,620 | ( \$ 247,561) | \$2,681,289            |
| Add: noncash items—                                                                                   |              |                        |                |                                 |             |               |                        |
| Depreciation on property held<br>for expansion                                                        | —            | —                      | —              | 46,939                          | —           | 46,939        | 61,174                 |
| Depreciation on Museum<br>facilities                                                                  | —            | —                      | —              | 410,150                         | —           | 410,150       | 376,685                |
| Decrease in unrealized<br>appreciation of investments                                                 | —            | 1,040,659              | 1,040,659      | —                               | 14,066      | 1,054,725     | 675,083                |
| Funds provided by (used<br>for) operations                                                            | 71,213       | ( 136,943)             | ( 65,730)      | ( 139,703)                      | 1,469,686   | 1,264,253     | 3,794,231              |
| Decrease (increase) in inventory                                                                      | 60,739       | —                      | 60,739         | —                               | —           | 60,739        | ( 68,226)              |
| Increase in interfund<br>(receivables), payables                                                      | ( 191,250)   | —                      | ( 191,250)     | 191,250                         | —           | —             | —                      |
| Increase (decrease) in accounts<br>payable and accrued expenses                                       | 99,024       | —                      | 99,024         | ( 52,628)                       | —           | 46,396        | 658,997                |
| Increase (decrease) in deferred<br>support                                                            | 588,192      | —                      | 588,192        | ( 175,760)                      | ( 315,625)  | 96,807        | ( 2,555,565)           |
| Increase (decrease) in deferred<br>traveling exhibition and other<br>fees                             | 262,954      | —                      | 262,954        | —                               | —           | 262,954       | ( 12,350)              |
| Other                                                                                                 | —            | —                      | —              | ( 22)                           | —           | ( 22)         | 2,297                  |
| Total funds provided                                                                                  | 890,872      | ( 136,943)             | 753,929        | ( 176,863)                      | 1,154,061   | 1,731,127     | 1,819,384              |
| <b>USES OF FUNDS:</b>                                                                                 |              |                        |                |                                 |             |               |                        |
| Increase (decrease) in pledges<br>receivable                                                          | 1,117,427    | —                      | 1,117,427      | ( 109,004)                      | ( 110,625)  | 897,798       | ( 1,433,801)           |
| Increase (decrease) in accounts<br>receivable                                                         | 209,406      | —                      | 209,406        | —                               | —           | 209,406       | ( 117,071)             |
| Increase (decrease) in accrued<br>interest and dividends<br>receivable                                | 93,596       | —                      | 93,596         | ( 7,868)                        | —           | 85,728        | ( 5,636)               |
| Increase (decrease) in prepaid<br>expenses                                                            | 224,813      | —                      | 224,813        | —                               | —           | 224,813       | ( 61,796)              |
| Purchases (sales) of marketable<br>securities, net                                                    | ( 597,206)   | ( 527,312)             | ( 1,124,518)   | ( 44,528)                       | 1,264,686   | 95,640        | 2,073,651              |
| Additions to building and<br>equipment                                                                | —            | —                      | —              | 162,922                         | —           | 162,922       | 269,762                |
| Increase in deferred expansion<br>costs                                                               | —            | —                      | —              | 283,197                         | —           | 283,197       | 1,000,516              |
| Total funds used                                                                                      | 1,048,036    | ( 527,312)             | 520,724        | 284,719                         | 1,154,061   | 1,959,504     | 1,725,625              |
| Increase (decrease) in cash<br>before interfund transfers                                             | ( 157,164)   | 390,369                | 233,205        | ( 461,582)                      | —           | ( 228,377)    | 93,759                 |
| <b>TRANSFERS:</b>                                                                                     |              |                        |                |                                 |             |               |                        |
| Investment allocation                                                                                 | 89,142       | ( 89,142)              | —              | —                               | —           | —             | —                      |
| Property acquired and loss from<br>real estate held for expansion<br>financed with unrestricted funds | ( 160,355)   | ( 301,227)             | ( 461,582)     | 461,582                         | —           | —             | —                      |
| Increase (decrease) in cash                                                                           | ( 228,377)   | —                      | ( 228,377)     | —                               | —           | ( 228,377)    | 93,759                 |
| <b>Cash and Temporary Cash</b>                                                                        |              |                        |                |                                 |             |               |                        |
| Investments, beginning of year                                                                        | 1,284,286    | —                      | 1,284,286      | —                               | —           | 1,284,286     | 1,190,527              |
| <b>Cash and Temporary Cash</b>                                                                        |              |                        |                |                                 |             |               |                        |
| Investments, end of year                                                                              | \$1,055,909  | \$ —                   | \$1,055,909    | \$ —                            | \$ —        | \$1,055,909   | \$1,284,286            |

The accompanying notes to financial statements are an integral part of this statement.

# Whitney Museum of American Art

## Notes to Financial Statements

June 30, 1988

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### (1) Summary of significant accounting policies:

The financial statements of the Whitney Museum of American Art (the "Museum") have been prepared on the accrual basis of accounting and reflect the following significant accounting policies:

#### *Fund accounting—*

The assets, liabilities and fund balances of the Museum are reported in three self-balancing funds as follows:

- (a) The general operating fund includes unrestricted and restricted resources and represents the portion of expendable funds that is available for support of Museum operations and accessions. As designated by the Board of Trustees, the general fund includes an operating fund and an investment fund consisting of unrestricted resources functioning as endowment.
- (b) The land, building and equipment fund represents resources restricted for the expansion of the Museum building and for other fixed asset acquisitions and funds expended for such assets.
- (c) The endowment fund represents funds that are subject to restrictions of gift instruments requiring in perpetuity that the principal be invested and only the income be used.

#### *Contributions, bequests and grants—*

Unrestricted contributions and bequests are recognized as income upon receipt. Contributions and grants restricted by donors for specified purposes are deferred until the related costs are incurred and/or, in the case of pledges, until the scheduled payment dates, at which time the support is recognized as income.

#### *Depreciation and amortization—*

The Museum building, capital improvements and furniture and equipment are depreciated on a straight-line basis over their estimated useful lives (building—fifty years; capital improvements and furniture and equipment—five to fifteen years).

Leasehold improvements are amortized on a straight-line basis over the shorter of the life of the asset or the term of the lease. Depreciation and amortization costs, totaling \$410,150 in fiscal 1988, were allocated among the programs and supporting services benefited.

#### *Investments in marketable securities—*

Marketable securities are stated at quoted market price. Purchases and sales of securities are reflected on a trade-date basis. Realized gains or losses on sales of securities are determined on an average cost basis. As designated by the Board of Trustees, unrestricted investment income on marketable securities is allocated to the general operations of the Museum at an amount equal to 7% of the average market value of investments at December 31 for the preceding five years. Based on this formula, \$939,000 was allocated to the operating fund in fiscal 1988, consisting of \$801,587 of interest and dividend income, \$48,271 of realized investment gains, and \$89,142 of investment principal. In addition to the allocated interest and dividend income, the general operations earned \$61,823 from temporary cash investments.

#### *Pledges—*

Pledges are recorded as receivables in the year in which the pledges are made.

#### *Art collection—*

In conformity with the practice commonly followed by museums, art and library works are not capitalized nor is the value of objects acquired by gift reflected in the statement of support, revenue and expenses and changes in fund balances. The cost of objects purchased for the collection is reported as a separate program expense, net of purchases funded by deaccessions, in the year acquired. Proceeds from deaccessions and other sales of art, unless restricted by donors for other purposes, are used solely to acquire art for the collection. Accordingly, such amounts are recorded as deferred restricted support until expended. Net purchases during fiscal 1988 were as follows:



|                                            |                   |
|--------------------------------------------|-------------------|
| Purchases                                  | \$4,208,600       |
| Less proceeds of—                          |                   |
| Current year deaccessions                  | 3,320,000         |
| Prior deaccessions                         | <u>137,500</u>    |
| Net purchases—funded by restricted support | <u>\$ 751,100</u> |

*Traveling exhibition fees—*

Revenue from traveling exhibitions is recognized on a straight-line basis over the scheduled exhibition period. Such revenue aggregated \$296,886 in fiscal 1988. Related costs of \$190,361 have been included in collections and exhibitions expenses.

**(2) Tax status:**

The Museum is exempt from Federal income taxes under Section 501(c)(3) of the U.S. Internal Revenue Code, and has been classified as an organization which is not a private foundation under Section 509(a).

**(3) Investments:**

The investment balances as of June 30, 1988 and 1987, and the net realized gains and net changes in unrealized appreciation for the year ended June 30, 1988, are summarized as follows:

|                                                                            | Total All Funds     |                     |                             |
|----------------------------------------------------------------------------|---------------------|---------------------|-----------------------------|
|                                                                            | Cost                | Quoted Market       | (Depreciation) Appreciation |
| Balance, June 30, 1988                                                     | <u>\$20,331,272</u> | <u>\$20,295,671</u> | ( \$ 35,601)                |
| Balance, June 30, 1987                                                     | <u>\$20,225,004</u> | <u>\$21,254,756</u> | 1,029,752                   |
| Decrease in unrealized appreciation                                        |                     |                     | ( 1,065,353)                |
| Realized gain on securities transactions                                   |                     |                     | <u>11,472</u>               |
| Net loss from securities sales and changes in market prices of investments |                     |                     | ( <u>\$1,053,881</u> )      |
| Allocated to:                                                              |                     |                     |                             |
| General fund                                                               |                     |                     | ( \$ 992,388)               |
| Endowment fund                                                             |                     |                     | ( 42,466)                   |
| Land, building and equipment fund—deferred support                         |                     |                     | ( <u>19,027</u> )           |
|                                                                            |                     |                     | ( <u>\$1,053,881</u> )      |

**(4) Museum expansion program:**

During fiscal 1985, the Board of Trustees approved an expansion and endowment fund raising program. As of June 30, 1988, written pledges, contributions, and related investment income for this program aggregating \$12,525,183 had been received since the program was initiated. Of this amount, \$366,911 has been used for fund raising and other expenses, \$2,356,945 has been expended for deferred expansion costs (in addition to \$222,213 of unrestricted funds advanced for this purpose) and \$3,480,773 has been added to endowment. The balance of \$6,320,554 is reflected as deferred support in the accompanying balance sheet (Note 5).

**(5) Deferred restricted support:**

Changes in the aggregate balances of current and noncurrent deferred restricted support during fiscal 1988 were as follows:

|                                          | General Fund      | Land, Building and Equipment Fund | Endowment Fund   | Total All Funds   |
|------------------------------------------|-------------------|-----------------------------------|------------------|-------------------|
| Balances, beginning of year              | \$1,874,241       | \$5,305,751                       | \$1,506,188      | \$8,686,180       |
| Additions:                               |                   |                                   |                  |                   |
| Contributions and grants                 | 5,106,501         | 105,626                           | 400,000          | 5,610,127         |
| Proceeds from deaccessions               | 3,320,000         | —                                 | —                | 3,320,000         |
| Investment income, net                   | 281,897           | 73,129                            | —                | 355,026           |
| Revision of prior year donor restriction | —                 | ( 200,000)                        | 200,000          | —                 |
|                                          | <u>10,582,639</u> | <u>5,282,506</u>                  | <u>2,106,188</u> | <u>17,971,333</u> |

Deductions—

|                                                                                   |                    |                    |                    |                    |
|-----------------------------------------------------------------------------------|--------------------|--------------------|--------------------|--------------------|
| Transfer to support and revenue during the year upon satisfaction of restrictions | 4,662,706          | 152,515            | 915,625            | 5,730,846          |
| Proceeds from current and prior year deaccessions used to fund accessions         | <u>3,457,500</u>   | <u>—</u>           | <u>—</u>           | <u>3,457,500</u>   |
| Balances, end of year                                                             | <u>\$2,462,433</u> | <u>\$5,129,991</u> | <u>\$1,190,563</u> | <u>\$8,782,987</u> |
| Current deferred restricted support                                               | \$1,353,138        | \$ 289,499         | \$ 580,563         | \$2,223,200        |
| Noncurrent deferred restricted support                                            | <u>1,109,295</u>   | <u>4,840,492</u>   | <u>610,000</u>     | <u>6,559,787</u>   |
| Balances, end of year                                                             | <u>\$2,462,433</u> | <u>\$5,129,991</u> | <u>\$1,190,563</u> | <u>\$8,782,987</u> |

The balances at June 30, 1988, were restricted by donors for the following purposes:

|                                         | General Fund       | Land, Building and Equipment Fund | Endowment Fund     | Total All Funds    |
|-----------------------------------------|--------------------|-----------------------------------|--------------------|--------------------|
| Purchases of art for collection         | \$ 73,722          | \$ —                              | \$ —               | \$ 73,722          |
| Exhibitions                             | 840,445            | —                                 | —                  | 840,445            |
| Operations and other specified purposes | 1,548,266          | —                                 | —                  | 1,548,266          |
| Expansion of Museum building            | —                  | 5,129,991                         | —                  | 5,129,991          |
| Endowment                               | —                  | —                                 | 1,190,563          | 1,190,563          |
|                                         | <u>\$2,462,433</u> | <u>\$5,129,991</u>                | <u>\$1,190,563</u> | <u>\$8,782,987</u> |

(6) Land, building and equipment:

Museum land, building and equipment are comprised of the following as of June 30, 1988:

|                                |                    |
|--------------------------------|--------------------|
| Land                           | \$1,848,000        |
| Building and improvements      | 5,166,725          |
| Office furniture and equipment | 1,244,791          |
| Leasehold improvements         | <u>387,399</u>     |
|                                | 8,646,915          |
| Less—Accumulated depreciation  | ( 3,196,760)       |
|                                | <u>\$5,450,155</u> |

Expenses of the land, building and equipment fund during fiscal 1988 were as follows:

|                                                                               |                  |
|-------------------------------------------------------------------------------|------------------|
| Depreciation and amortization of Museum facilities                            | \$410,150        |
| Fund raising expenses related to Museum expansion program                     | 52,406           |
| Interest expense related to computer equipment capital leases and other costs | <u>11,150</u>    |
|                                                                               | 473,706          |
| Loss from real estate held for expansion                                      | <u>275,601</u>   |
| Total expenses                                                                | <u>\$749,307</u> |

(7) Commitments:

The Museum leases office, storage and studio space under non-cancelable lease agreements which expire on various dates through fiscal 1994 and which are subject to escalation for real estate tax increases and other building operating expenses. Minimum base rental payments are as follows:

|              |               |
|--------------|---------------|
| Fiscal year: |               |
| 1989         | \$209,717     |
| 1990         | 210,718       |
| 1991         | 212,084       |
| 1992         | 173,760       |
| 1993         | 189,355       |
| Thereafter   | <u>15,800</u> |

Rent expense relating to these leases was \$219,197 in fiscal 1988.

**(8) Pension plan:**

The Museum has a defined benefit pension plan covering substantially all of its employees. The benefits are computed based upon years of credited service and the final average compensation, as defined in the Plan. The normal annual retirement benefit is equivalent to 50% of final average monthly earnings, as defined, reduced by 75% of the participant's primary Social Security benefit.

The Museum follows the accounting prescribed by Statement of Financial Accounting Standards No. 87—"Employers' Accounting for Pensions," which, among other matters, requires the Museum to account for pension costs based upon the projected unit credit method. The Museum's funding policy is to contribute annually the minimum amount based upon the related actuarial determinations. Contributions are intended to provide not only for benefits attributed to service to date but also for those expected to be earned in the future.

The following table sets forth the Plan's funded status at June 30, 1988. The latest actuarial valuation was conducted as of July 1, 1987:

Actuarial present value of benefit obligations:

|                                                                           |              |
|---------------------------------------------------------------------------|--------------|
| Accumulated benefit obligation,<br>including vested benefits of \$412,826 | \$ 527,381   |
| Plan assets—deposit administration<br>contract, at contract value         | \$ 1,452,020 |
| Projected benefit obligation for<br>service rendered to date              | ( 972,430)   |
| Plan assets in excess of<br>projected benefit obligation                  | \$ 479,590   |

Net pension cost for fiscal 1988 included the following components:

|                                                   |            |
|---------------------------------------------------|------------|
| Service cost—benefits earned<br>during the period | \$ 95,471  |
| Interest cost on projected<br>benefit obligation  | 71,839     |
| Actual return on plan assets                      | ( 138,377) |
| Net amortization and deferral                     | ( 1,137)   |
| Net periodic pension cost                         | \$ 27,796  |

The weighted-average discount rate and rate of increase in future compensation levels used in determining the actuarial present value of the projected benefit obligation were 8½% and 5%, respectively. The expected long-term rate of return on assets was 8½%.

**(9) Endowment challenge grant:**

During fiscal 1986, the Museum was awarded an \$800,000 endowment challenge grant by the National Endowment for the Arts ("NEA"). This three-to-one challenge grant required the Museum to generate additional endowment funds of \$2,400,000, while maintaining a base year level of operating support, as defined, during the grant period (September 1, 1985 through June 30, 1988).

As of June 30, 1988, the Museum has received matching endowment gifts aggregating \$2,675,772 and has more than maintained the required base level of operating support.

**(10) Prior year's financial statements:**

The amounts shown for 1987 in the accompanying financial statements are presented to provide a basis for comparison with 1988 and present summarized totals only. Certain reclassifications of the 1987 balances have been made to conform with the 1988 presentation.

**(11) Lawsuit:**

During fiscal 1988, a lawsuit, which Museum management and legal counsel believe is without merit, was filed against the Museum seeking compensatory and punitive damages aggregating \$25,000,000. While this complaint has been dismissed by the court, an appeal is pending. In the opinion of management, the ultimate outcome of this matter will not have a material adverse effect on the financial position of the Museum.





**Hugh Ferriss (1889–1962)**

Presentation Drawing for Gertrude  
Vanderbilt Whitney's Columbus Monument,  
Huelva, Spain, 1926–29

Graphite and charcoal on paper: sheet,  
38<sup>7</sup>/<sub>16</sub> × 26<sup>1</sup>/<sub>16</sub> inches (97.6 × 66.2 cm); image,  
30<sup>3</sup>/<sub>4</sub> × 24 inches (78.1 × 61 cm)  
Gift of Flora Miller Biddle 87.47

*The Columbus Monument, conceived as a gift from the citizens of the United States to Spain, was designed by Gertrude Vanderbilt Whitney, who commissioned Hugh Ferriss, the leading architectural draftsman of his day, to record the sculpture. This drawing is the first work by Ferriss to enter the Permanent Collection. The Whitney Museum organized a one artist exhibition of his drawings in 1942, and a major traveling show of his work was presented at the Equitable Center branch in 1986.*

# Museum Staff

as of June 30, 1988

## Administration

Thomas N. Armstrong III, *Director*  
Jennifer Russell, *Associate Director and Secretary*  
James Kraft, *Assistant Director, Development and Membership*  
Michael Wolfe, *Chief Financial Officer*  
Joan Weakley, *Executive Assistant to the President and Assistant Secretary*  
Jeffrey Scopinich, *Executive Secretary*  
Jamie Szoke, *Secretary to the Director*

## Curatorial

Barbara Haskell, *Curator*  
Richard Armstrong, *Associate Curator*  
Richard Marshall, *Associate Curator, Exhibitions*  
Lisa Phillips, *Associate Curator*  
Patricia Hills, *Adjunct Curator, 18th- and 19th-Century Art*  
Judith Goldman, *Advisor on Prints*  
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\*Temporary  
 †Part-time



Werner Drewes (1899–1985)  
 Composition VIII: The Two Fighters Fight, 1934  
 Woodcut: sheet, 16 1/4 × 12 1/4 inches (42.6 × 31.1 cm); image, 12 7/16 × 9 1/4 inches (31.6 × 23.5 cm)  
 Purchase, with funds from Mr. and Mrs. Thomas M. Evans and S. Sidney Kahn 87.57

Born in Germany, Werner Drewes studied with Paul Klee at the Bauhaus and was one of the first Bauhaus artists to settle in the United States. Though he considered himself a painter, he referred to the technique of woodcut as his "first and most lasting love." He was a founding member of the American Abstract Artists in New York in 1936. His work has been shown in several exhibitions at the Whitney Museum since 1935, most recently in the "Print Acquisitions" show of 1984.



*Helen Halpern, Chairman (seated), and the Membership Desk volunteers at their 1987 Christmas party.*



## ***Interns and Volunteers***

*July 1, 1987–June 30, 1988*

Julie Alagna, *Duke University*

Hilary Anderson, *University of California, Berkeley*

Ondine Appel, *Connecticut College*

Kathleen Backus, *California State University, Chico*

Tracey Bashkoff, *State University of New York, Binghamton*

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Terry Brous

Melanie Chapman, *Bard College*

Dennis Collura, *Duke University*

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Robin Feingold, *University of Wisconsin*

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Caroline Gentile, *Amherst College*

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 Sigmund Strauss  
 Zelda Strauss  
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 Barbara Ucci  
 Loly Weiss  
 Molly Weiss



Ellen Phelan (*b. 1943*)

*Say It Isn't So, 1987*

*Watercolor with gouache on paper with  
 frame: sheet, 30<sup>15</sup>/<sub>16</sub> × 43<sup>1</sup>/<sub>4</sub> inches (78 × 109.9  
 cm); image, 29<sup>1</sup>/<sub>4</sub> × 41<sup>5</sup>/<sub>16</sub> inches (75.6 × 104.9  
 cm); frame, 41 × 52<sup>9</sup>/<sub>16</sub> (104.1 × 133.5 cm)  
 Purchase, with funds from the Drawing  
 Committee 88.19*

*The first work by Phelan to enter the Perma-  
 nent Collection, Say It Isn't So was presented  
 in "Recent Drawings" in 1988.*

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